

THE INLAND PRINTER

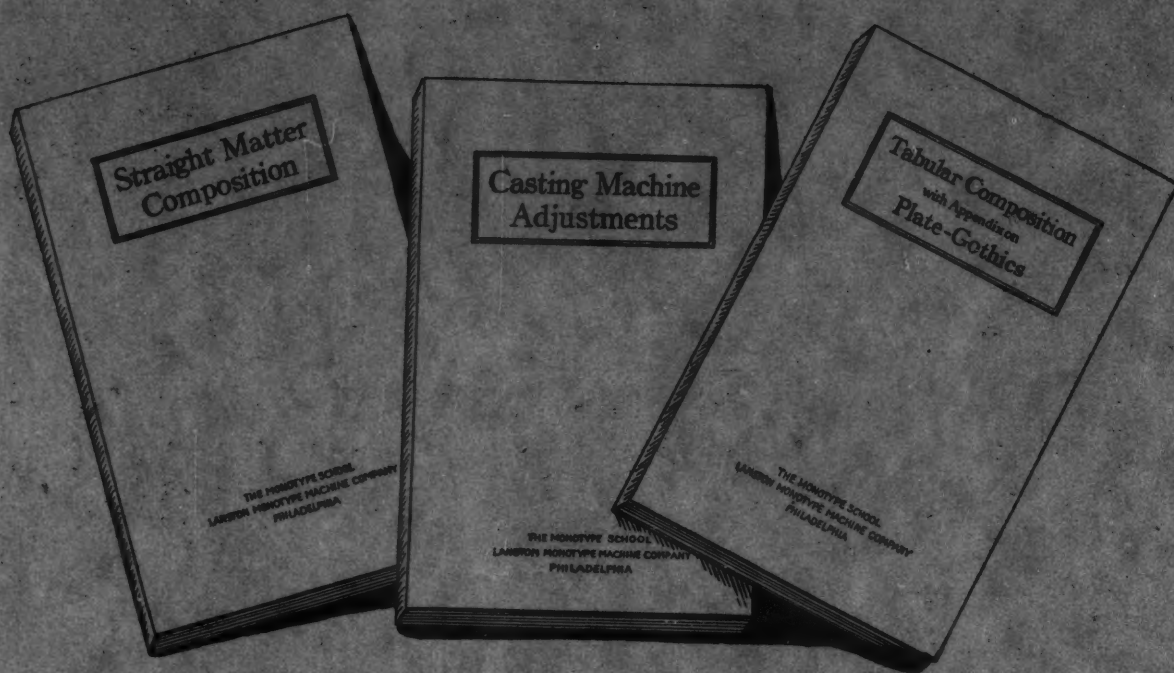
*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

VOLUME 70

OCTOBER, 1922

NUMBER 1





The Man Should Be Worthy of His Machine

The Monotype Company is as anxious to see better operators and better owners as it is to build better machines. To this end it has published the above text books, at \$1.00 each. Other books in preparation.

KNOW THE MONOTYPE AND THE MONOTYPE
WILL SET YOU—ANYTHING

Monotype schools are maintained at Philadelphia, New York, Chicago, Indianapolis, Pittsburgh, Nashville, New Orleans, Boston and Toronto, offering complete instruction on the Casting Machine, Keyboard and Non-Distribution System. Write to Philadelphia Office for information.

— — —
LANSTON MONOTYPE MACHINE COMPANY
The Monotype *The Barrett*
PHILADELPHIA

THE BARRETT ADDING, LISTING AND CALCULATING MACHINE IS MERIT-PROVED AND MONOTYPE-MADE. PORTABLE, NOISELESS—PROVES THE WORK, PRINTS THE PROOF.




Systems Bond

You cannot guess the
quality by looking at
the price, nor the price
by looking at samples.
To appreciate the value
of Systems you must
consider quality and
price together

*Dealers in
all principal cities.
Complete list
in August
Trade Papers*

EASTERN MANUFACTURING CO.
501 FIFTH AVENUE · NEW YORK

Write for the
SYSTEMS BOND
Specimen Book



MATRIX RE-SHAPER

For Linotype or Intertype Mats

For restoring bent or twisted combinations to original accuracy, and compelling the matrix to drop correctly.

STOP MATRIX WASTE
A Necessity in Every Machine Plant
Will soon pay for itself
Price \$12.50

Order through your dealer, or
Matrix Re-Shaper Co.,
Dept. A
69 N. Griggs St., St. Paul, Minn.



MULTI-NEW ERA PRESS PROCESS

Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.
Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company
Straight and Cedar Streets Paterson, New Jersey

GOSS

The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
Used in the Largest Newspaper Plants in U. S. A. and Europe.

The Goss High-Speed "Unit Type" Press
Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
A Complete Line for Casting and Finishing Flat or Curved Plates.
Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.
Main Office and Works: 1535 S. Paulina Street, Chicago
New York Office: 220 West 42d Street


The INLAND PRINTER

Vol. 70, No. 1 HARRY HILLMAN, Editor October, 1922

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

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Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



J HORACE McFARLAND COMPANY
Mount Pleasant Press
HARRISBURG, PENNSYLVANIA

August 15, 1921.

Carmichael Blanket Co.,
Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smearing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to warrant our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

J HORACE McFARLAND COMPANY
ROBERT McFarland

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

CARMICHAEL BLANKET COMPANY

ATLANTA, GEORGIA

Pacific Coast Sales Office:
711-713 Mills Bldg., San Francisco, Cal.

Continuous Production—*The Secret of Low Cost*



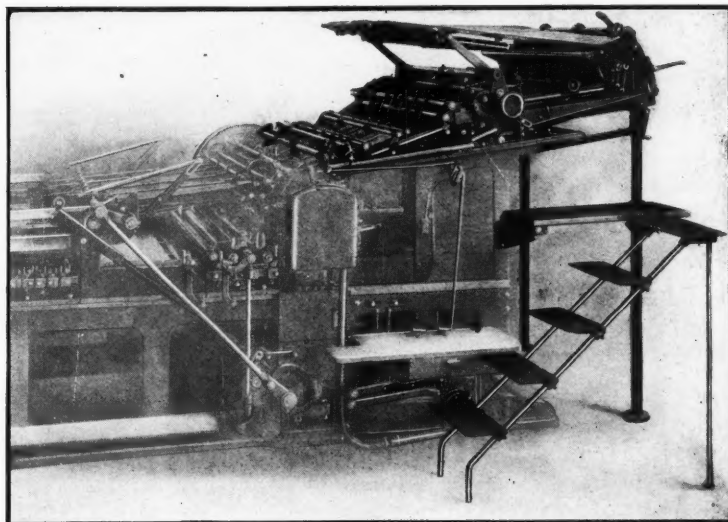
THE time lost in stopping, reloading and starting the press, turned into productive time, would pay the cost of an automatic feeder in 12 to 16 months. Continuous production can't be maintained when the press stops running every 300 to 500 sheets while another lift is being loaded.

Your assistant pressman can load the Cross Continuous Feeder while the press is running and has time to watch the job for color and workups as well. He can relieve your pressman from interruption while making ready the job on the other press.

WE are now operating in our pressroom twenty-two Cross Feeders. It is our opinion that there is an increased production over hand feeding of from 30% to 35%.

We also find that we are able to run on our cylinder presses large light-weight sheets which would be practically impossible to feed by hand.

J. W. CLEMENT CO.
BUFFALO, N. Y.



The Non-Stop Feature of the Cross Continuous Feeder adds 2000 to 3000 extra sheets to the printed pile during a day's run without increasing the speed of the press or adding to its overhead. And it is the size of the printed pile at the end of the day that counts.

The Cross is the pioneer continuous feeder and has maintained its superiority throughout the world over any feeder of its type for a period of twenty years.

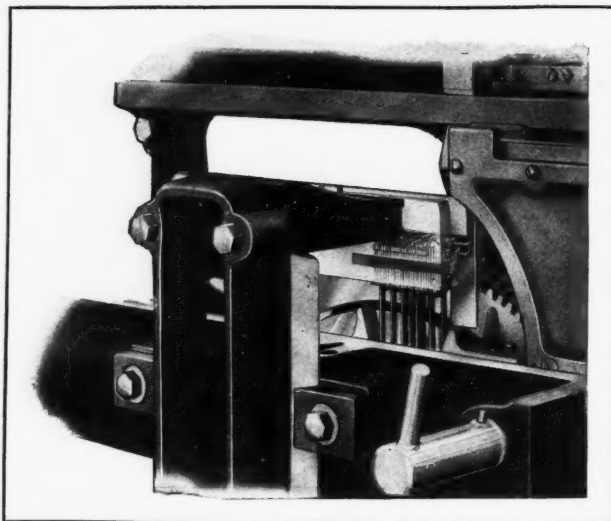
DEXTER FOLDER COMPANY • 28 West 23rd Street, New York

Folders, Cross Continuous, Dexter Suction and Dexter Combing Pile Feeders

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS DALLAS ATLANTA SAN FRANCISCO

Please Mention THE INLAND PRINTER When Writing to Advertisers.

WHY LINOGRAPH SIMPLICITY MEANS EFFICIENCY



The rigid elevator jaws showing individual rails

Rigid Elevator Jaws

The elevator jaws are but a small part of a typesetting machine, *but the quality of the machine's product depends on their stability.* When LINOGRAPH elevator jaws were designed, perfection in simplicity and rigidity was the goal. In the endeavor to attain exceptional results in alignment, both on Roman and Bold Faces or Italic levels, the following results were achieved:

1. The matrix always rests on three points in the jaws.
2. Individual, solid rails for both levels—the transfer being made directly from the casting level.
3. Matrices are supported in the jaw by lower side of upper ears and upper side of lower ears.
4. No movable parts to wear or slip.

The result is the accurate alignment on both levels so essential to good printing is obtained; the transfer from elevator jaws is positive; recasting is simple; and matrices that have been in use several years can be used with new ones and the accurate alignment still maintained.

The elevator jaw is just another of the LINOGRAPH'S simplifications. Figure out how much this would save you and profit you—then investigate other such LINOGRAPH features.

Descriptive matter sent on request.

THE LINOGRAPH COMPANY
DAVENPORT, IOWA

NOTE: THIS IS THE SECOND OF A SERIES OF ADVERTISEMENTS EXPLAINING HOW THE LINOGRAPH CAN BE THE SIMPLE, EFFICIENT MACHINE THAT IT IS. OTHERS WILL FOLLOW.

Westvaco dependability in the pressroom is proven by a daily manufacturing average of over one million two hundred thousand pounds (1,200,000 pounds) of finished paper per day.

The Mill Price List



Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel

INDIA

Pinnacle Extra-s
Embossing End

WHITE

Westvaco Ideal
COATED ONE SIDE

Westvaco Super

Westvaco M.F.

Westvaco Eggshell

Westvaco Text

WHITE GRAY INDIA BROWN BLUE GOLDENROD

Westvaco Cover

WHITE GRAY INDIA BROWN BLUE GOLDENROD

Minerco Bond

WHITE PINK BLUE CANARY GOLDENROD

Origa Writing

WHITE CANARY

Westvaco Index

WHITE BUFF BLUE COMMON

Westvaco Card



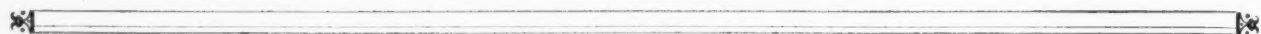
See reverse side of this insert for the National List of the *Westvaco* Brand Distributors

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.



Atlanta

The Chatfield & Woods Co.

Augusta, Me.

The Arnold-Roberts Co.

Baltimore

Bradley-Reese Company

Birmingham

Graham Paper Company

Boston

The Arnold-Roberts Co.

Buffalo

The Union Paper & Twine Co.

Chicago

West Virginia Pulp & Paper Co.

Cincinnati

The Chatfield & Woods Co.

Cleveland

The Union Paper & Twine Co.

Dallas

Graham Paper Company

Des Moines

Carpenter Paper Co.

Detroit

The Union Paper & Twine Co.

El Paso

Graham Paper Company

Houston

Graham Paper Company

Kansas City

Graham Paper Company

Milwaukee

E. A. Bouer Company

Minneapolis

Graham Paper Company

Nashville

Graham Paper Company

New Haven

The Arnold-Roberts Co.

New Orleans

Graham Paper Company

New York

West Virginia Pulp & Paper Co.

Norfolk, Va.

Richmond Paper Co., Inc.

Omaha

Carpenter Paper Co.

Philadelphia

Lindsay Bros., Incorporated

Pittsburgh

The Chatfield & Woods Co.

Providence

The Arnold-Roberts Co.

Richmond, Va.

Richmond Paper Co., Inc.

Rochester

The Union Paper & Twine Co.

St. Louis

Graham Paper Company

St. Paul

Graham Paper Company

Washington, D. C.

R. P. Andrews Paper Co.

York, Pa.

R. P. Andrews Paper Co.

HOW DO YOU MEET COMPETITION:

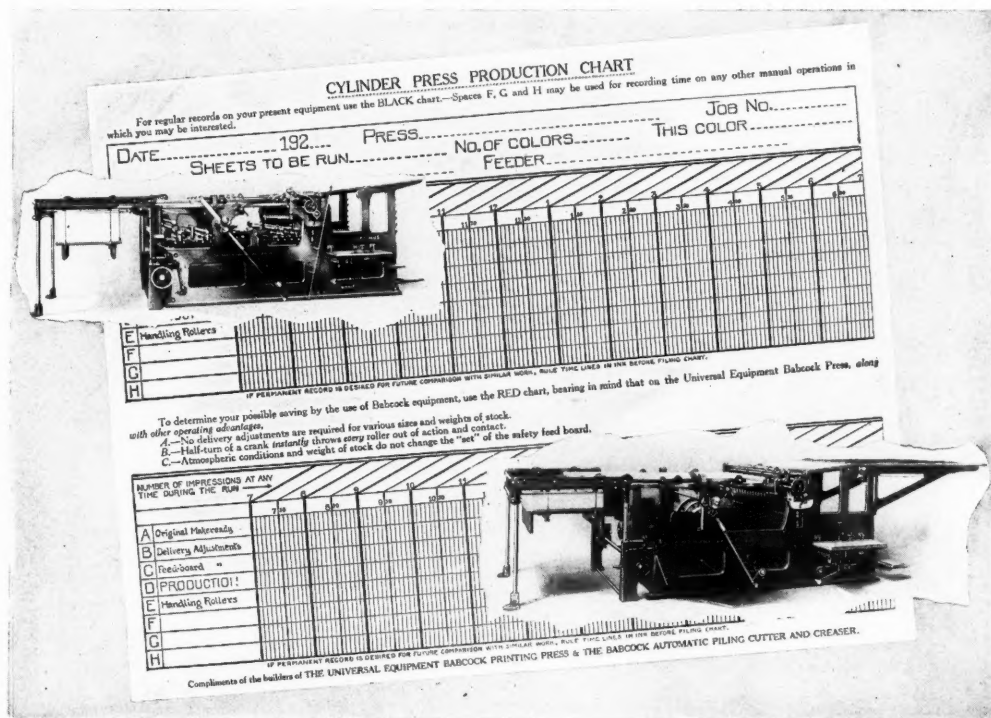
With a sharpened pencil, or with
Modern Production Methods?

JUST FORTY YEARS AGO

the purchaser of the first BABCOCK demonstrated that it was undoubtedly the most economically operated press of its time. *That press is still in operation.*

FORTY YEARS LATER

the Superintendent of one of the largest pressrooms in the East, using all makes of presses, said of the new **UNIVERSAL EQUIPMENT BABCOCK**, "Its good points need only publicity and demonstration to make it the best selling two-revolution press on the market."



BABCOCK PRESSES

will stand the test of the Industrial Engineers' Cylinder Press Production Chart reproduced above, and for purposes of comparison on your present equipment, we will be glad to furnish you with some of these blank Charts, with our compliments, if you will write for them.

The Babcock Printing Press Manufacturing Co.

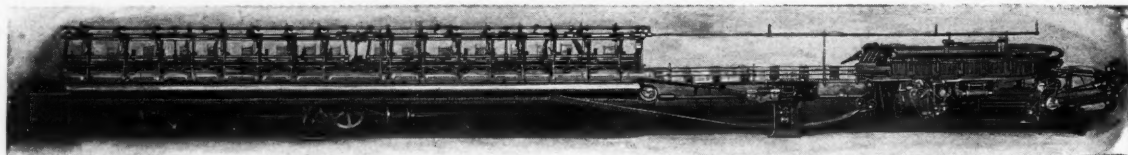
Main Office and Factory—New London, Connecticut
New York Office—38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
PRINTERS MACHINERY-SUPPLY COMPANY, San Francisco and Los Angeles, Agents for California
MILLER & RICHARD, General Agents for Canada, Toronto (Ontario) and Winnipeg (Manitoba)
JOHN HADDON & COMPANY, Agents, London, Eng. GORDON & GOTCH, General Agents for Australia
NATIONAL PAPER & TYPE COMPANY, General Agents for Mexico, Central America and South America
LETTERGIETERIJ "AMSTERDAM," General Agents for Holland, Belgium and the Dutch Possessions
HANSEN & SKOTVEDT, General Agents for Norway. KARL M. GRONBERG, Agent for Sweden. F. L. BIE, Agent for Denmark

JUENGST

Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion

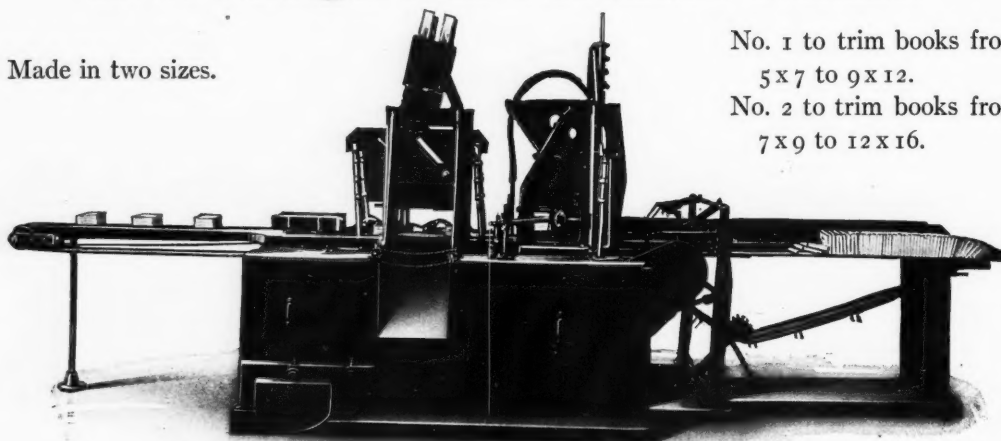


Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.



No. 1 to trim books from
5x7 to 9x12.

No. 2 to trim books from
7x9 to 12x16.

PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

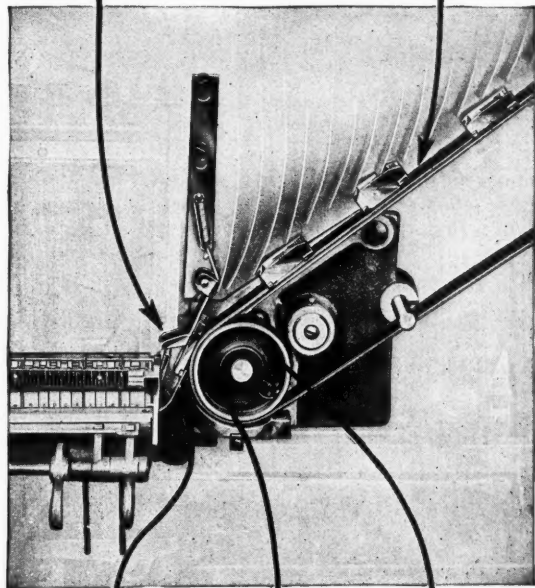
AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

10th Reason WHY the INTERTYPE IS "The Better Machine"

This is the tenth of a series of practical talks on Intertype features. More will follow. Watch for them!

Matrix is forced past chute spring by the belt—not by momentum and gravity.

Belt is $3/16$ " wider than formerly, insuring more positive delivery of matrices.



Bridge prevents matrices from getting back to star. Ample space for rapid assembly without clogging.

Small pulley in low position makes delivery belt steeper and increases speed of delivery.

Position of belt near assembling elevator, eliminating chute rails, provides positive delivery from belt to elevator, without dependence upon momentum and gravity.

New Positive Assembler

Another Exclusively-Intertype Feature

Line composing machine operators will find in the Intertype Positive Assembler an improvement they have wanted for years.

By bringing the delivery belt close to the assembling elevator, the new design eliminates chute rails. The chute spring is placed at the curve of the belt where it goes around the pulley and directs the matrices straight to the star wheel. Since the belt carries the matrices past the chute spring, delivery to the star wheel is positive.

The distance between the bridge and the assembling elevator is much greater than in the old design, so that all matrices, including the larger sizes, can be assembled at much greater speed without clogging. The position and reduced diameter of the pulley increases the angle of the matrix delivery belt and thus accelerates the speed of the matrices. Larger matrices are pushed past the chute spring by the delivery belt as readily as small matrices.

Fast operators who have tested the Intertype Positive Assembler for several months state that it completely eliminates transpositions.

INTERTYPE CORPORATION

General Offices, 807 Terminal Building, BROOKLYN, N. Y.

550 Rand McNally Building, CHICAGO
303 Glaslyn Building, MEMPHIS

560-C Howard Street, SAN FRANCISCO
Canadian Agents, Toronto Type Foundry Co., Ltd.

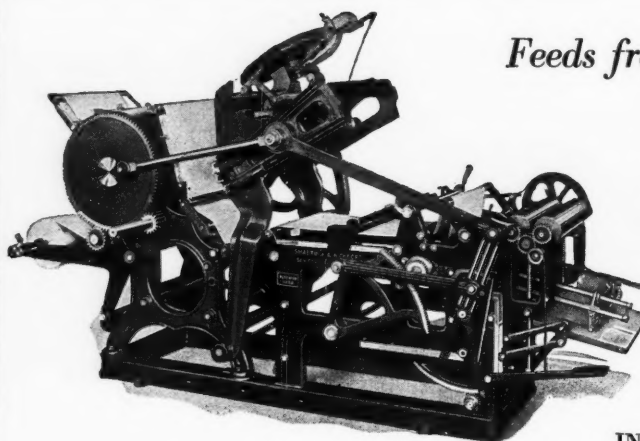
British Branch, Intertype, Limited, 15 Britannia Street, Kings Cross, London W. C. 1.

Folders
 Folder Feeders
 Press Feeders
 Wire Stitcher Feeders
 Cutters
 Roll Feed Job Presses
 Gathering Machines
 Covering Machines
 Round Hole Cutters
 Pneumatic Appliances
 Bundling Presses
 Slip-Sheet Separators
 Sheet Varnishers
 Tipping Machines
 Ruling Machines
 Ruling Machine Feeders
 Register Line-up Tables
 Press Slitters
 Etc.



Good Reliable Service

Investigate!



Feeds from the Roll!

Perforates,
 Punches,
 Slits,
 Cuts into sheets,
 or, Rewinds.

Can be made to
 Print in two colors,
 Back up form,
 Collate duplicates

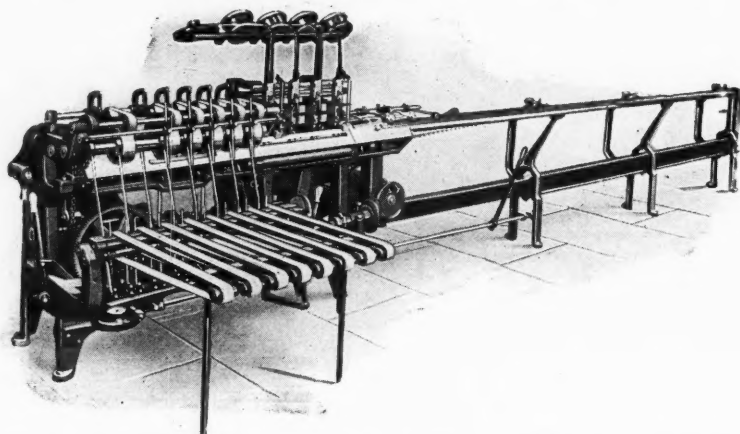
IN ONE OPERATION

The SHATTUCK & BICKFORD ROLL FEED EQUIPMENT

in conjunction with the standard C. & P. Jobbing Press, thus
 placing your jobbing work on the High Production Basis.
 Complete details cheerfully furnished.

CHRISTENSEN STITCHER FEEDER NEW DESIGN

Mechanical Balance High Speed Easy Adjustments



This latest type Stitcher Feeder is backed by over fifteen years' stitcher
 feeder experience. Mechanically balanced, permitting 140 to 600 staples
 per minute with only one feeding operation, inserting signatures direct on
 the machine.

GEORGE R. SWART & CO., Inc.

Printers' and Bookbinders' Machinery

PRINTING CRAFTS BLDG.

34th St. and Eighth Ave.

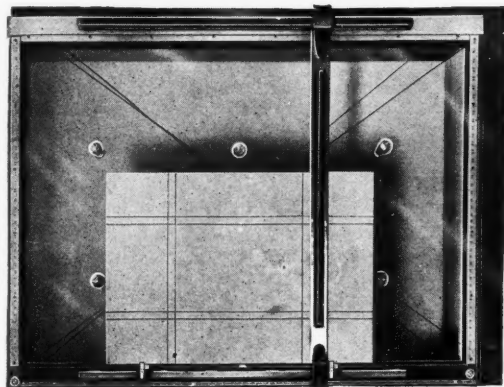
NEW YORK

TRANSPORTATION BLDG.

608 So. Dearborn St.

CHICAGO

PREMIER LINE-UP AND REGISTER TABLE



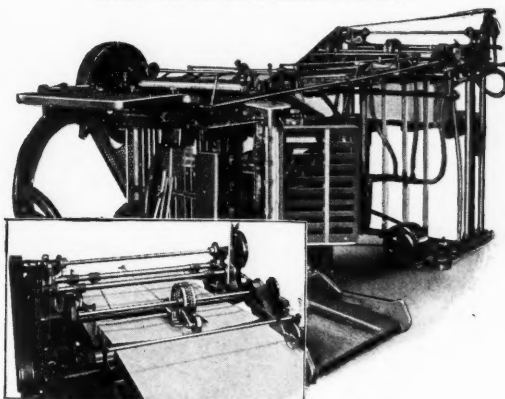
(top view)

Built in three sizes: 38x50, 45x65, 48x75.

The PREMIER TABLE has solved two of the vital profit-consuming problems of scores of progressive printers—rapid and accurate lining-up and registering of forms, eliminating expensive press delays. Write for complete data!

FROHN PILE FEEDER

attached to Cleveland Folder



No speed is too fast for the FROHN FEEDER—feeding small sheets up to 12,000 an hour. Let us furnish list of users together with Photo-static testimonial exhibit.

Built by the originators of this type feeder.

CHAMBERS KING CONTINUOUS FEEDER

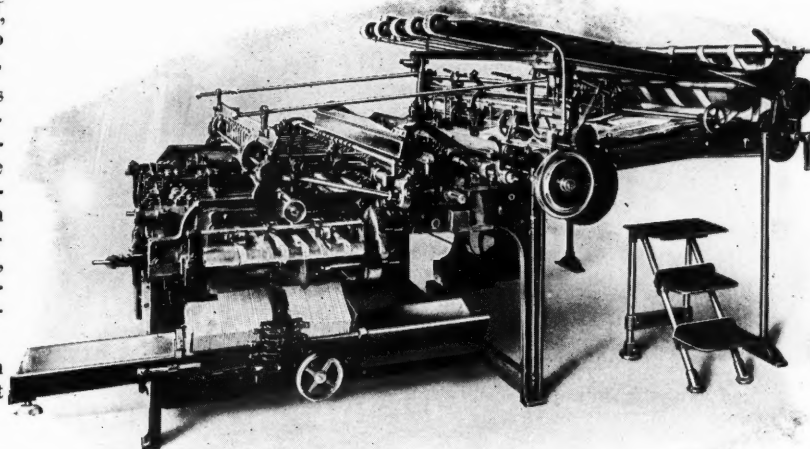
Attached to Chambers Double 16—32 Insert Folder

King Continuous Combing Feeders have been improved, simplified and developed to the highest state of efficiency.

Control feature operates pneumatically, insuring instant and simultaneous action of different parts of the machine, obviating the complicated mechanism common to strictly mechanical feeders such as gears, rods, cranks, levers and cams, requiring continuous adjustments.

Recent installations made in some of America's finest plants.

Investigate and learn why.



Sole Agents in United States and Canada for

CHAMBERS BROS., Philadelphia, Pa. (Folding and Feeding Machinery)

L. J. FROHN CO., Brooklyn, N.Y. (Simplex Pile Feeders, Disc Ruling Machines)

PREMIER REGISTER TABLE CO., Boston, Mass. (Line-up Tables)

Sole Eastern Agents for

CHRISTENSEN MACHINE CO., Racine, Wis. (Wire Stitcher Feeders)

BERRY MACHINE CO., St. Louis, Mo. (Round Hole Cutters and Pneumatic Appliances)

SHATTUCK & BICKFORD, Inc., San Francisco, Cal. (Roll Feed Job Presses)

Royal Accuracy



HOW much variation do you permit in the thickness of your electrotypes?

If you have been in the habit of leaving this matter to your electrotypist, what you get is all a question of his equipment facilities for shaving, trimming and beveling duplicate plates to perfect uniformity. The common range of variance is from two to six one-thousandths in thickness, which means that if your plates vary that much you are paying for non-productive time in order to correct what should have been done right in the beginning. On color register work, the need of perfect accuracy in alignment, beveling and shaving is multiplied

Royal Electrotypes Company
Philadelphia

is Your Economy

many times over the single form.

Royal work comes within all these requirements—not as a matter of chance—but as the result of highly perfected precision methods. Royal plates are straightened by a method original in our plant and proved on a precision proof press while being finished. Our smooth-shaving operation guarantees the standard thickness within one one-thousandth of an inch. The result is all that the most exacting pressman could require for high-speed production and sustained quality. Does it not occur to you that Royal's national reputation for accuracy can be made a part of your production economies?



Six-twenty-four Sansom Street
Pennsylvania

If Winter Comes—

Cold days will soon be here. They may drop in almost any time now, and may catch you with an unheated pressroom. You know what that means—inks full of tack and hours wasted on your presses—*unless* you have Reducol on hand for such emergencies.

Reducol cuts the tack out of the ink and absolutely eliminates picking and mottling. There are no ill effects of any kind, because it *softens* the ink instead of merely thinning it. It reduces to a minimum washing up of the form during a run, and cuts down slipsheeting and offset.

Sudden changes in temperature do not worry the foreman who uses Reducol. He knows that Reducol is insurance against trouble, and that his inks will always be in condition to give him good results at high speed.

Because of this saving in time and the better distribution of ink, with the resulting increased number of impres-

sions, it is cheaper to use Reducol than to get along without it.

That's why Reducol is used daily, summer and winter, by many of the leading printers, photo-engravers and lithographers.

That's why whenever we can get a printer to once try Reducol we never have any trouble getting repeat orders. That's why our salesmen's most stubborn new accounts require no selling talk on the second call, but invariably tell the salesmen:

"Well, Reducol does all you claim for it."

And that's why we say to you that if Reducol fails to satisfy you, it won't cost you anything. Order a trial shipment of 5 or 10 pounds and use it. If at the end of 30 days you are not *thoroughly* satisfied with the results, just say so and we'll cancel our charge. Could any offer be fairer or squarer than this?

Send for your "no risk" trial order today. A postal will do.

INDIANA CHEMICAL & MFG. COMPANY

Dept. I-10, 135 SOUTH EAST STREET, INDIANAPOLIS, INDIANA, U. S. A.

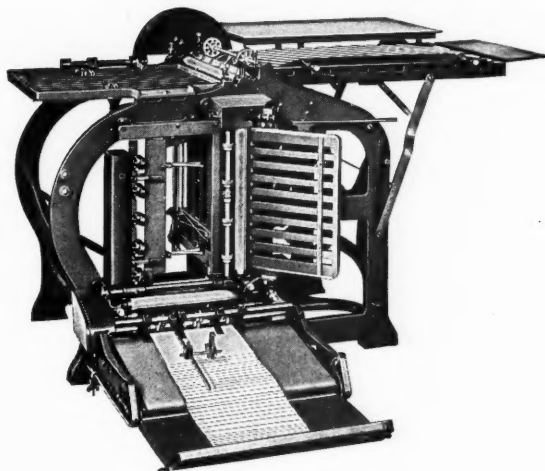
23-25 East 26th St., New York City

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

British Agents: Borne & Co., Ltd., 35/37 Banner St., London, E. C. 1.



Do You Get Printing Orders by Chance or by Conviction?

Do you go after a job and "hope" you will get it—do you go after it and *know* you will get it?

In other words: Can you walk into a prospect's office and convince *him* of the advantage of placing his printing with you?

Can you show him quality work and quote a price on his jobs that nobody else can beat?

Can you promise quick delivery and make good on the promise every time?

If you have efficient, modern equipment—you can, and you *know* that you will get the order. If you have not—you simply "hope" you will get it, and your experience shows what most frequently happens.

When you can go after a job and place all your cards on the table—face up—you're going to be a busy printer 313 days a year—and probably some Sundays too.

And you can do that only when you know your mechanical means of production will enable you to turn out very excellent work—quickly, cheaply and profitably.

That is where a Cleveland Folding Machine—that folds everything from a 4-page envelope stuffer to a 32-page book form—will prove itself to be one of the most useful, time saving, money saving and profit making pieces of equipment in your shop.

It will fold a total of 210 different forms—156 more than *all* other folding machines combined—and take sheets from 4x7 to 26x58 inches in size.

It will lower your folding costs and enable you to handle both big and little jobs cheaper, quicker and better than you can by any other means.

Write now for full particulars—and a free copy of our catalogue.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

PHILADELPHIA: The Bourse

Represented, west of the Rocky Mountains, by Printers Machinery-Supply Co., San Francisco and Los Angeles, California; American Type Founders Co., Portland, Oregon; Barnhart Brothers & Spindler, Seattle, Washington

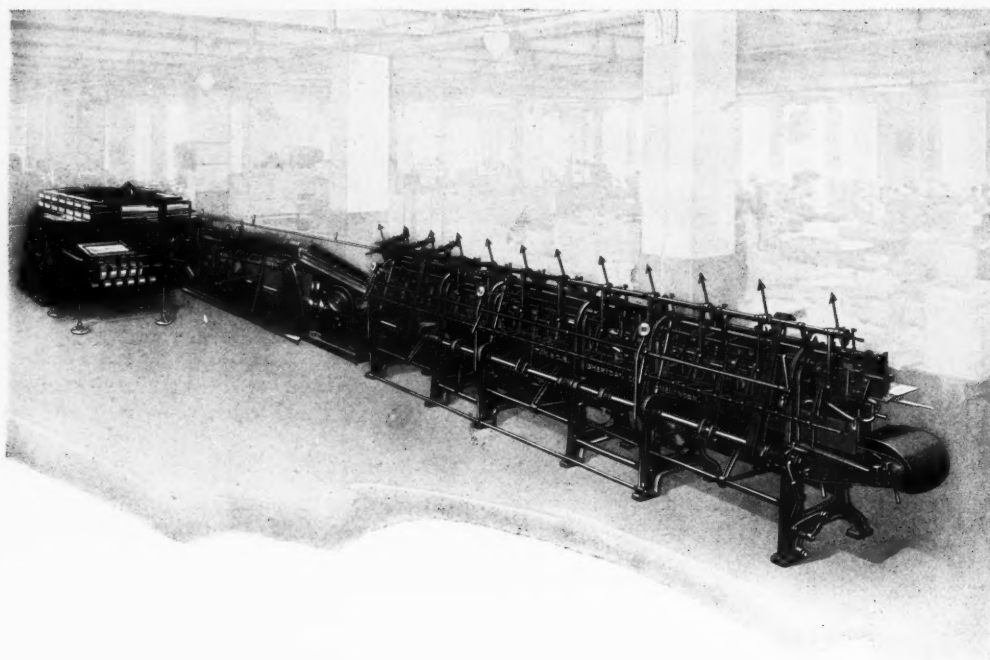
The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada

A Distinct Achievement

The SHERIDAN Combination Gatherer, Stitcher and Coverer, sounds a new note in SHERIDAN Supremacy

The SHERIDAN Continuous Coverer and the Improved Gathering Machine are now combined by our new Side Wire Stitcher, making it practical to run the three machines in combination without any loss of output, and still retain the splendid quality of product for which the SHERIDAN machines are justly famous.

Special attention is called to the clean flat back and perfect register of the cover, also to the jogging mechanism on the Stitcher, which is exceptionally simple and accurate.



The Stitcher can be furnished so as to stitch either two or three staples in each book, and can also be built as a separate unit, with feed table and delivery end, or can be attached to any regular Gatherer already in use, at a nominal cost.

Write for particulars or let us know when a salesman can call.

T. W. & C. B. SHERIDAN COMPANY

401 Broadway
NEW YORK CITY, N. Y.

609 South Clark Street
CHICAGO, ILLINOIS

63 Hatton Garden
LONDON, E. C. No. 1, ENGLAND

All That Experience Can Give All That an Operator Can Ask

THE NEW SEYBOLD AUTOMATIC CUTTER



FIG. 2040

Illustration of 40, 44 and 50-inch Sizes

Speed of Knife Stroke, 40 Cuts a Minute

Every Safeguard; Convenient Starting Lever; Definitely Known Automatic Clamp Pressure; Back Gauge True at All Dimensions; Hair-Line Indicator; Sensitive Treadle and a number of other exclusive Seybold features.

Ask for Circular No. 2040

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations: New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm

Every Lee Press Is Erected and Thoroughly Tested in Our Factory

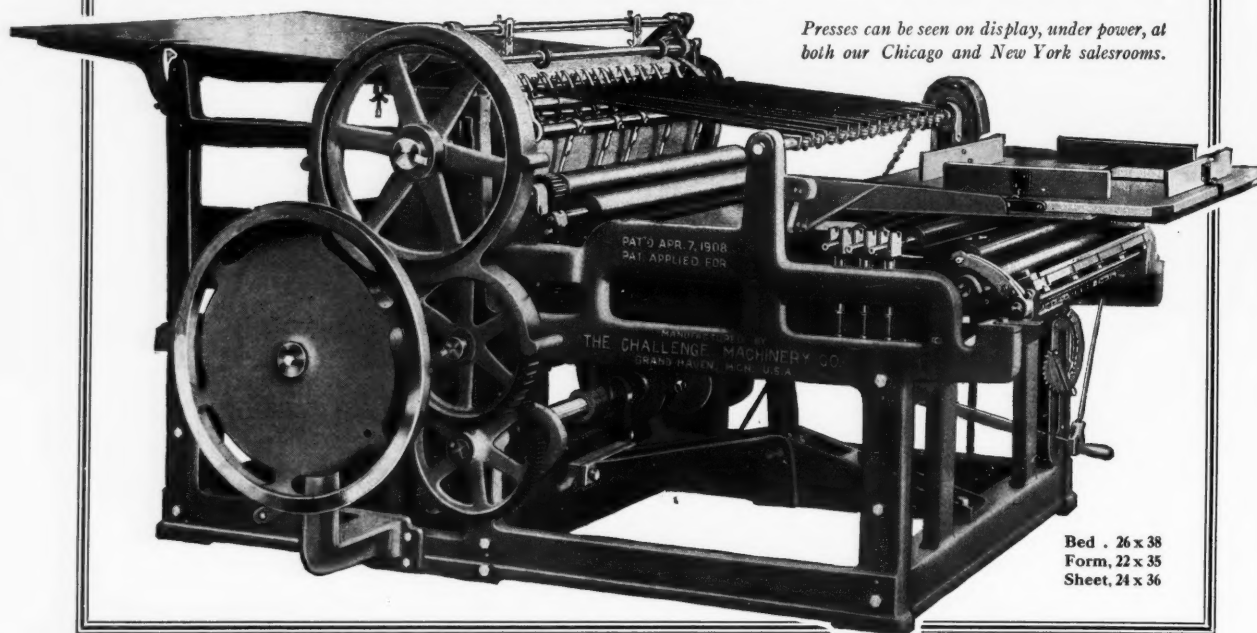
PERHAPS very few printers know and realize that every Lee Press is completely erected and tested under power in our factory under actual printing plant conditions. Rollers are put in, press is inked up and a heavy, full form is put on and printed, all adjustments for printing being made by a cylinder pressman. Ink is even put into the ink fountain, and the press is most thoroughly tested under heavy duty conditions. It is then given a careful inspection by an expert cylinder pressman from our service and inspection department, and must be O.K'd by him before being taken down and packed for shipment.

The Lee Press will handle every kind of work expected of a high-class, two-roller, two-revolution press, and will deliver a superior product at a price that will make money for the user. In its moderate first cost, low cost of operation and up-keep it represents the best possible investment a printer can make in a cylinder press.

The Lee Press has Rack-and-Screw and Table Distribution, Two Form Rollers with Rider Roller which is interchangeable with the form rollers, Counter, Jogger, Micrometer Feed Guides, Trip, Quick-Stop Brake, and many other conveniences usually found only on much larger presses costing a great deal more.

YOU OWE IT TO YOURSELF TO SEND TODAY FOR FULL PARTICULARS AND PRICES

Manufactured by **The Challenge Machinery Company, Grand Haven, Mich.**
Chicago, 124 S. Wells St. New York, 461 Eighth Ave.



Presses can be seen on display, under power, at both our Chicago and New York salesrooms.

Bed . 26 x 38
Form, 22 x 35
Sheet, 24 x 36



Printed with the
BINGHAM DUPLEX ROLLER

Beaten Paths Are Easiest to Travel

FOR years the Roller business has been looked upon as a season business, and a sudden change in temperature has been considered disastrous in the pressroom, particularly to the Rollers. This is a condition that it has taken years of conscientious effort to overcome, as many important factors entered into it. To make a Roller that would not soften and melt in hot weather or harden and dry out in cold weather was not in itself so much of a problem had those qualities been all the printer required. In addition, however, a Printers' Roller must be pliable, with a tacky surface to take and distribute ink perfectly, clean out the form and reproduce the minutest detail of the halftone plate. The problem was to produce a Roller with none of the weaknesses of the composition Roller, but with all of its good qualities. A Roller with a firm, smooth surface would not produce the clean-cut presswork that a tacky composition Roller would.

Our DUPLEX ROLLER combines these qualities. The interior on the reverse side shows the character of work it will produce far better than we could express it in words. It is an all season Roller, can be used as soon as received and throughout all kinds of weather until worn out. As it does not shrink or swell it saves the time usually lost in pressrooms resetting Rollers.

We have branched off the beaten path, and the progressive pressroom superintendents are following rapidly. DUPLEX ROLLERS are now used in the largest newspaper, magazine and commercial pressrooms in the country.

*We have five completely equipped, centrally located factories
Order Duplex Rollers from the address nearest you*

BINGHAM BROTHERS CO.

(Founded 1849)

ROLLER MAKERS

NEW YORK - - 406 Pearl St.
ROCHESTER, 89 Mortimer St.

PHILADELPHIA, 521 Cherry St.
BALTIMORE - - 131 Colvin St.



Allied with BINGHAM & RUNGE COMPANY

East Twelfth Street and Power Avenue, Cleveland

ALLIGATOR

TRADE MARK



REG. U.S. PAT. OFFICE

STEEL BELT LACING

Why Men Change to ALLIGATOR

Strength comes first in belt lacing. Then follow: durability, ease and speed of application, efficiency in service, range and cost.

Alligator is the Strongest Belt Lacing on Earth—and the most permanent. It is applied with a hammer in an average time of only three minutes.

Mechanically perfect because it binds the long burden bearing belt fibres in equal service. "Every Tooth A Vise." Rocker steel hinge pin endures in any service where the belt will run. The finished joint is flexible, separable and smooth on both sides.

There is a size for every thickness of belting and the price is so reasonable that its use immediately becomes an economy.

If you are not using Alligator now, write us for sample and our interesting book "Short Cuts to Power Transmission." A trial of Alligator will be no less convincing than an analysis of its points.

Sold through "Jobber-Dealer" trade channels the world over.

Flexible Steel Lacing Co.

4655 Lexington Street

Chicago, Ill.

In England at 135 Finsbury Pavement, London, E. C., 2



"Never
Lets Go"



Assurance Guaranteed

*Plate Makers to
the Graphic Arts*

You can expect your
job of printing to mea-
sure up to your plans
if directions and se-
lections are on a par
with "Lead Mould"
duplicate electros.



LEAD MOULD ELECTROTYPE FOUNDRY
504 W. 24th Street INCORPORATED New York, N. Y.

The Ludlow

Prevents Loss and Offers a Profit

YOU are a good printer—you are turning out good work and lots of it. But are you making your fair profit? Do you lose in the composing room what you make on your presses and then barely come out even or suffer a loss?

Put Composition on a Profit Basis

Eliminate cost uncertainties. With the Ludlow you do not guess at cost of composition on a job—you know. You have only so much setting and make-up at so much per line. You can meet your estimate every time.

Increase your capacity for composition by the Ludlow method, by which your compositor may cast unlimited new type in any font as needed for each job, on slugs which cannot pi.

Lower your costs on composition and make-up by the Ludlow System, which cuts down your floor space, and prevents loss of time hunting for sorts, picking forms and on account of pi.

Stop distributing dead forms. Dump them into the hell box. Keep your compositors on productive work. Who wants to distribute old, worn type when unlimited new faces on slugs are cheaper than distribution!

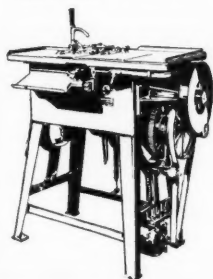
Use more multiple forms. Save composition and electrotype expense by recasting each line. Make up enough forms to fill the capacity of your press.

Get non-competitive jobs by having an unlimited capacity for big-type composition—big charts, directory sheets for use in department stores, posters and broadsides. Remember that unlimited quantities of 42, 48 and 60-point faces are easily available as needed.

Ask us, on your letterhead,
for descriptive literature

"We have found that the Ludlow has increased our facilities for handling all classes of commercial printing, enabling us to do a much greater variety of work without increasing our cost."—Saul Brothers (Quality Catalogue Printers, Chicago).

"We believe that the Ludlow would pay for itself in two years in type bills alone. If you have much work requiring standing forms, or recasting for the purpose of running several at a time, you will find it of particular advantage."—The Martin Printing Company, Cleveland, Ohio.



Ludlow Typograph Company

2032 Clybourn Avenue, Chicago, Ill.

Eastern Office: World Building, New York City

LUDLOW QUALITY SLUG COMPOSITION ABOVE 10 PT.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Overcome Price Competition By Broadening Your Market

The Printing of Stock Certificates and Bonds

represents a newer field for quality price-free production.

Our De Luxe Certificates so closely approach steel engraving work as to be practically indistinguishable.

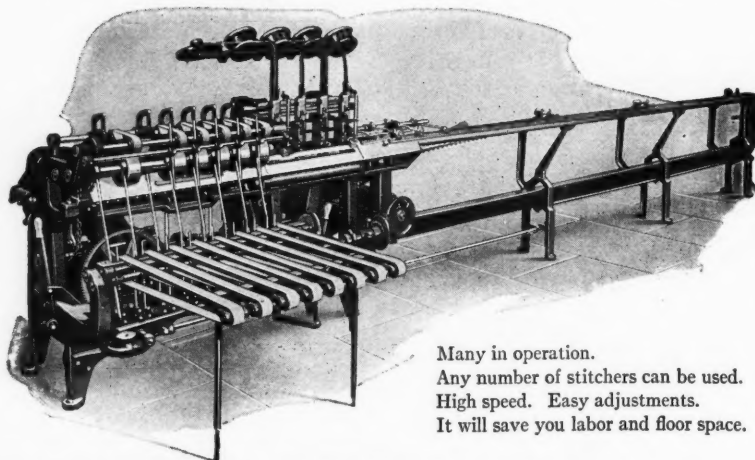
Keep a sample set in your office—instruct your sales force to show them to leading corporation attorneys. Quote your regular prices and *new business* is inevitable.

*A Sample Set of Our De Luxe
Forms sent on request*

THE FORMAN-BASSETT CO.
1431 West Third Street Cleveland, Ohio

CHRISTENSEN'S *Latest Type* Stitcher- Feeding Machine

*Do not confuse this
machine with our
former machines as
this is a new design.*

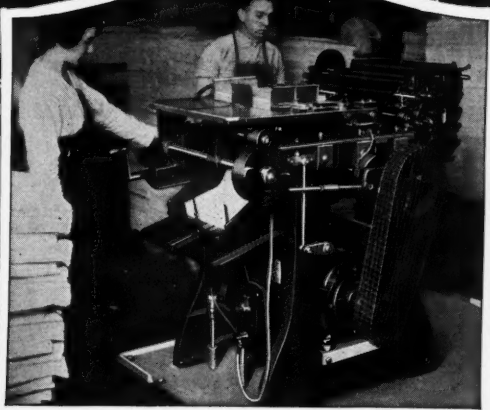


Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.
Eastern Agents:
GEO. R. SWART & CO., Printing Crafts Building,
461 8th Avenue, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.
Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.



Speed and Profit

This S. & S. High-Speed Rotary Press makes a clean profit on every job you feed it. It delivers at a guaranteed speed of 7,000 to 8,000 impressions per hour. It makes money on jobs now generally done at a loss or on a very small margin.

The press is quickly prepared for action. Adjustments are simple and the operation automatic. The work is always in sight. The sheets are delivered right side up and perfectly jogged underneath the feeding table.

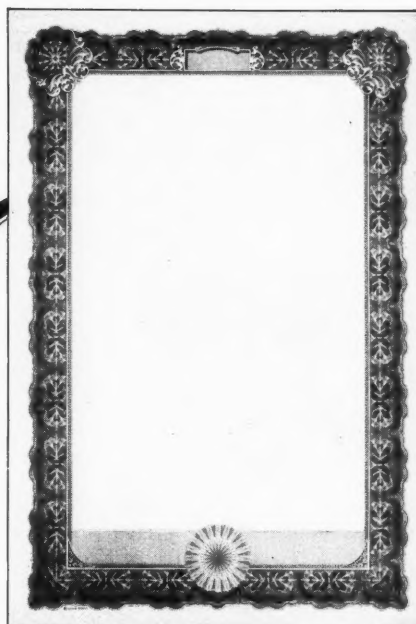
Stokes & Smith Rotary Press

is extremely rigid and is built for long life and hard service. It will easily earn its price by enabling you to get competitive business that you couldn't reach without it. It is ideal for the general run of commercial printing such as tags, labels, letter-heads, envelopes and general job work of wide range. The Press is a marvel of convenience and efficiency—compact, smooth-running and a wonder for capacity.

*Write today for catalog and full information.
No obligation, of course.*

Stokes & Smith Company

Summerdale Avenue
PHILADELPHIA, PA.
London Office: 23 Goswell Road



Go to Goes for The Goes Steel-Engraved Certificate Blanks, Bordered Blanks and Bond Blanks

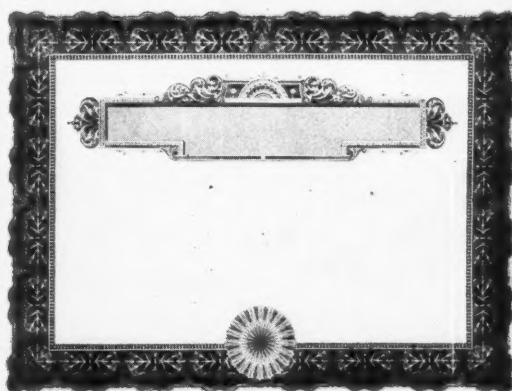
*An entirely new and original assortment of
Steel-Engraved Blanks*

produced upon Crane's Bond paper; so designed and arranged that they can easily be overprinted either from type or by the lithographic process, and thus present an unusually high-grade, refined, handsome appearance.

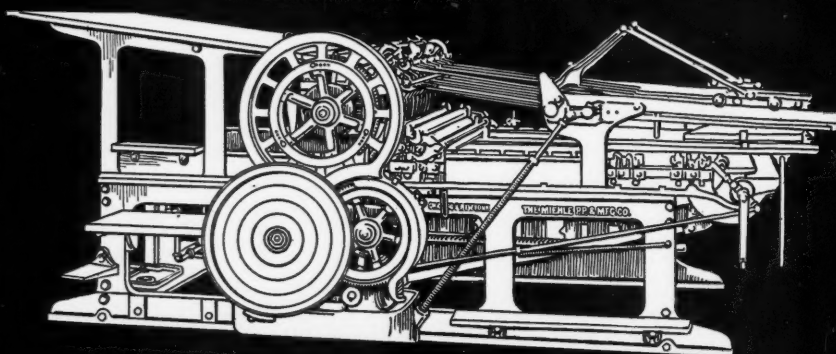
The Goes Steel-Engraved Blanks will be constantly carried in stock in quantities that will insure the usual Goes service for all your requirements.

A written request for samples and further information will bring a prompt reply.

Goes Lithographing Company
45 West 61st Street, Chicago



The Miehle



Quality—Quantity

EVERY Miehle press is an all 'round machine. It has no special field; its excellence is as marked on the finest process work in colors as it is on the commonest news ink job.

Quality or quantity are equally at the command of the Miehle owner. Indeed, it would be far more accurate to say that both quality and quantity are at his command at one and the same time.

In other words, the Miehle prints the quality work quickly and the quantity work well.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Bldg.

NEW YORK, N. Y., 2840 Woodworth Bldg.

ATLANTA, GA., Dodson Printers Supply Co.

PHILADELPHIA, PA., Stephen Girard Bldg.

DALLAS, TEX., 611 Overland Bldg.

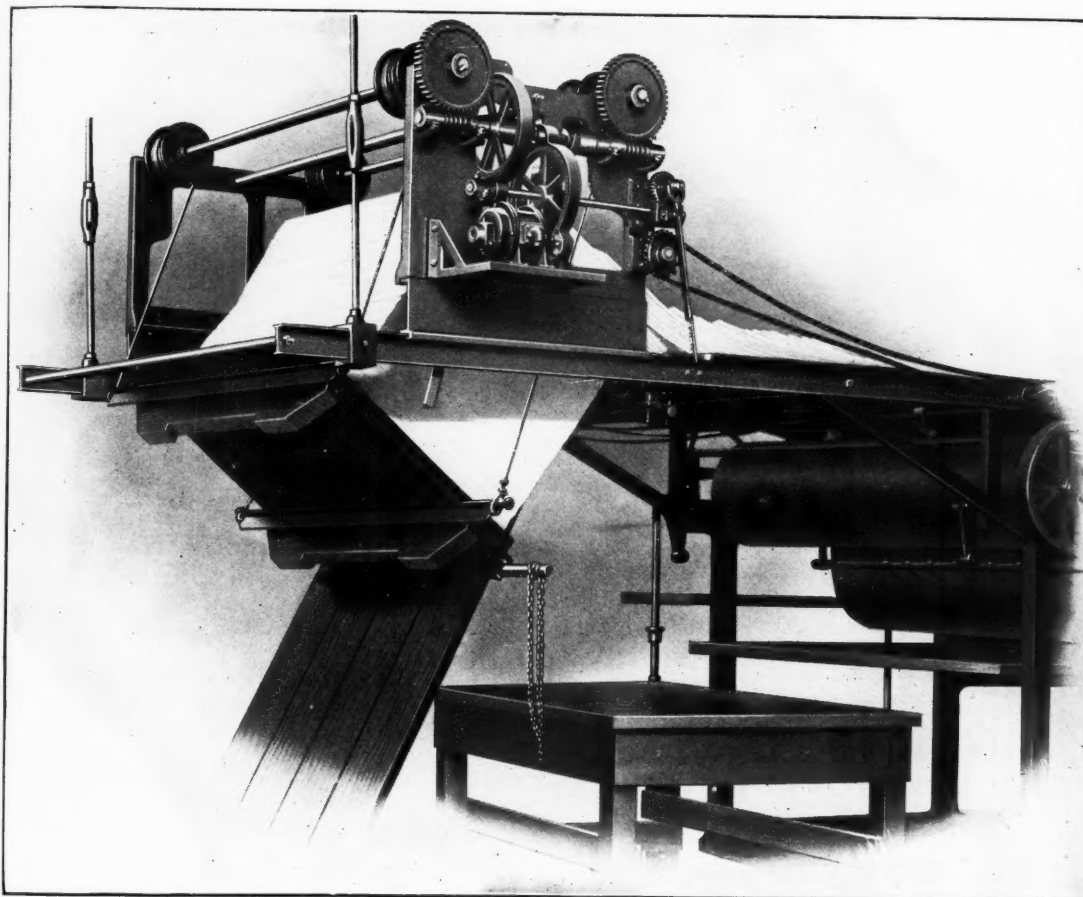
DISTRIBUTERS for CANADA: Toronto Type-Foundry Co., Ltd., Toronto, Can.

BOSTON, MASS., 176 Federal St.

SAN FRANCISCO, CAL., 693 Mission St.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Berry Semi-Gravity Board Feeder



PATENTS PENDING

WITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

No reason for missing one impression, as stock is kept constantly at feeder's

hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

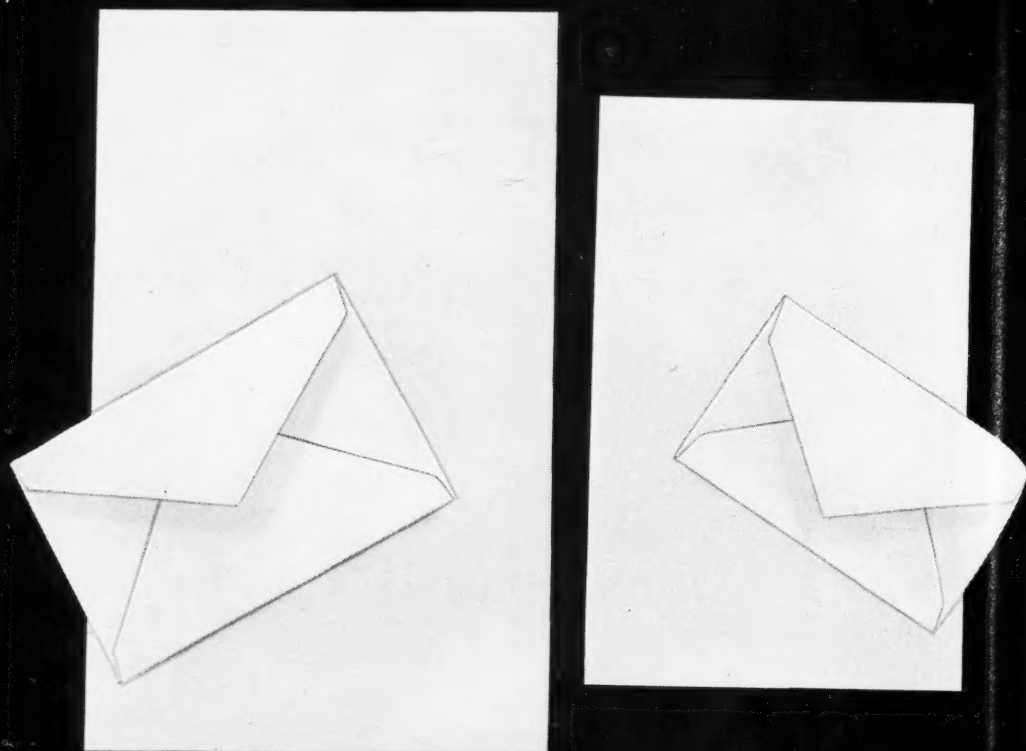
We also build a straight lift for paper.

Installed on thirty days' trial.

BERRY MACHINE COMPANY

309 NORTH THIRD ST.

SAINT LOUIS, U. S. A.



*The New Line of
Hammermill Announcements
Paper-Cards and "Envelopes to Match"*



Hammermill Announcements make it Simple to get out good Direct Advertising

Hammermill paper is now available in a new form. Hammermill Announcements—Paper, Cards and “Envelopes to Match”—carry the Hammermill Combination of quality with economy into the field of fine announcements.

We take pleasure in offering this new line because we believe Hammermill Announcements will promote the sale of fine printing. They have been designed to give the printer a beautiful piece of stock—paper or card—with an envelope to match at a price that makes it practical to use Hammermill Announcements for ordinary circulars, folders, business notices or small booklets and turn an average job into a fine, artistic piece of printing that will be more effective for the advertiser and a better proposition for the printer.

Hammermill Announcements are a quality product appropriate for high class work. At the same time their low price opens up a new and bigger market and encourages small advertisers to buy good printing and large advertisers to use it more often.

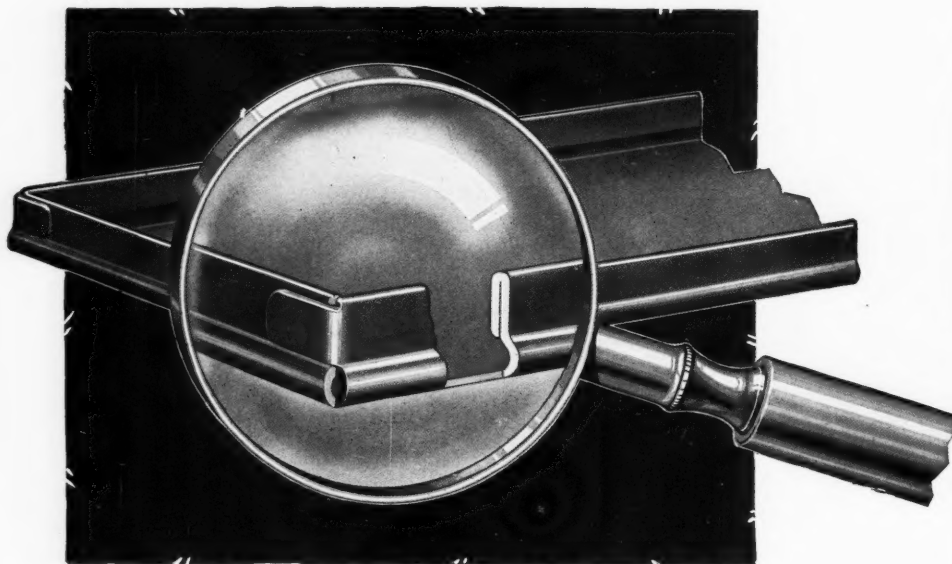
Hammermill Announcements are prepared by the P. P. Kellogg & Company Division of the United States Envelope Company, Springfield, Mass. They will be stocked by our Agents in all parts of the country.

Send for our Book for Printers “Turn it into a good job”

Hammermill Paper Co., Erie, Pa.

The New Hamilton Galley

(PATENT APPLIED FOR)



NEW? Yes; radically different from anything heretofore produced; the latest word in galley construction

The illustration presents a full-size corner detail, showing the double walls with rounded edges — features that insure unusual accuracy, strength and rigidity.

No expense has been spared to produce a galley commercially accurate and as nearly perfect as a discriminating trade requires. Made in one piece; electric welded corners; material specially prepared, perfectly smooth, of uniform quality and the best obtainable for the purpose. Elaborate dies in mammoth presses form the head and sides in double walls that provide practically double the strength of any other galley design, with top edges always round and smooth and galleys uniformly square, thereby insuring a finished product which may be used equally satisfactorily for storage or make-up—a real ALL-PURPOSE GALLEY—a BETTER Galley at no increase in price.

The Hamilton goods are designed and built by craftsmen with a technical knowledge acquired by almost fifty years continuous application to this line.

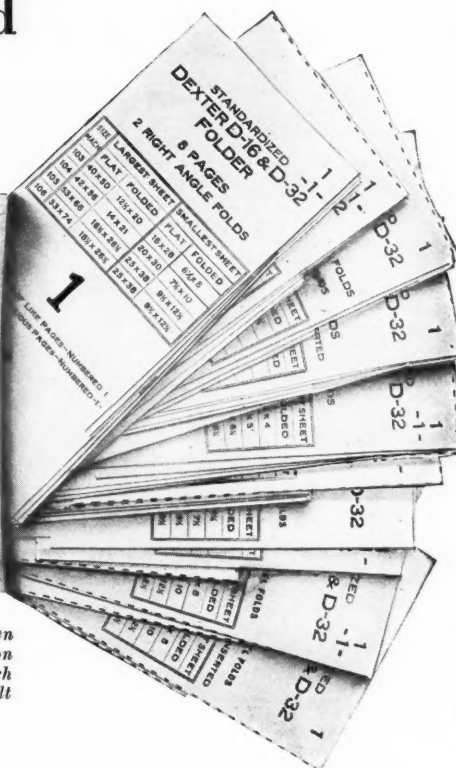
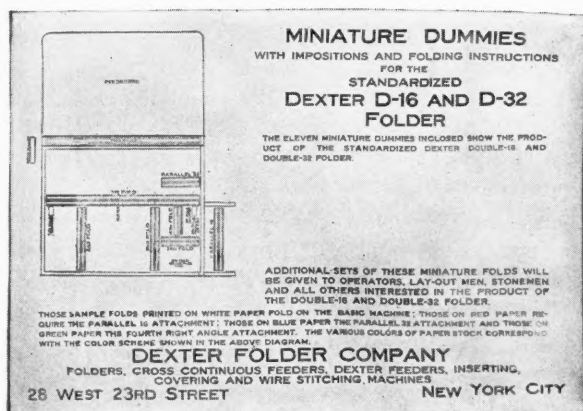
Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere

Dummies for Large Editions of Booklet, Catalog, Book and Publication Work



By using the eleven miniature dummies pictured above when planning all large edition booklet, catalog, book and publication work to be folded on double sixteen machines, you can trace each step of the job from beginning to end and know what the result will be.

The impositions, guide edges and folding instructions contained in this set of dummies give you a bird's eye view of your finished job before it is started. You can be sure that work laid out and planned in accordance with the specifications given on these miniature folds can be handled with the least time, cost and trouble in any bindery equipped for large edition work.

Plan your printing jobs from the binding end first, and know your binder's equipment. These folds will help you to better understand the importance of right binding specifications.

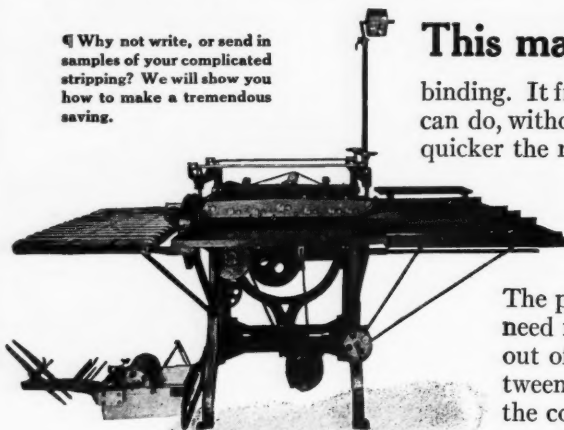
If you are interested in large edition work, send for your set of Double-16 Dummies today—no charge

DEXTER FOLDER COMPANY, 28 West 23rd St., New York

Folders, Cutters, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

Better Books and Catalogues

Why not write, or send in samples of your complicated stripping? We will show you how to make a tremendous saving.



This machine eliminates the most expensive, yet simplest operation in book-binding. It frequently does as much as ten men or women can do, without effort. The longer the sheet or book the quicker the machine. It has four speeds. It will strip $\frac{1}{2}$ " in the center of saddle stitched pamphlets, printed on enameled paper, making it a better catalogue, fit to open without fear of falling away from the stitches.

The paper covered, side-stitched, or sewed, book need no longer be an eye-sore when the book falls out of the cover. The Brackett puts a strip between the cover and the outer leaves, thus keeping the cover in place. Index sheets, end sheets for any style of book can be made with the machine.

It will strip books $\frac{3}{4}$ " thick with gummed cloth, or will glue the cloth, or drilling. It will handle the heaviest materials, such as buckram.

As a money maker the machine can not be excelled

The Brackett Stripping Machine Co. ∴ Topeka, Kansas

Profits in Quality Printing

EXACTING buyers who know what they want in printing are willing to pay for it when they can get it. Good presswork is absolutely necessary in the production of quality printing. If the presswork is poor the finest typography is wasted.

Without full inking, type and illustrations will not stand out clear and perfect. Printing with full color demands freedom from offset all the year round. The Craig Device entirely eliminates offset and static electricity and allows sheets to be backed up in half the time usually required. It makes slip-sheeting unnecessary.

Hundreds of successful printers, some of them nationally known, have cut their pressroom costs by installing the Craig Device. In every case the

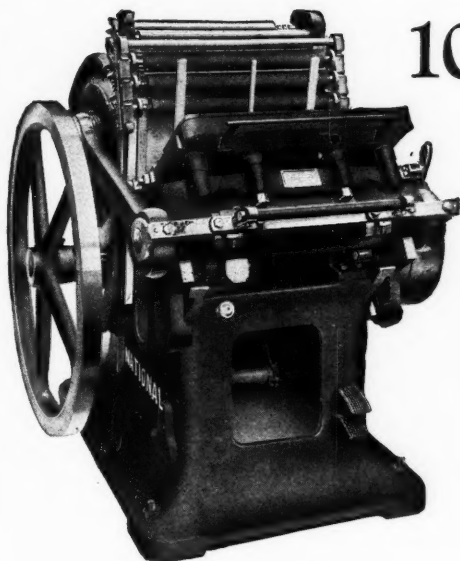
device was sold with the understanding that there would be no obligation to keep it if it did not prove to be all we claimed. But every one of our devices has made good.

You can install a Craig Device under the same conditions. If you are not absolutely satisfied we will accept its return without question. We welcome a trial against any other heater, neutralizer or demagnetizer now on the market, for the elimination of offset and static electricity.

Send for our booklet "Speeding Up the Presses." It tells how many large printing plants have increased their profits by improving the quality of their work and reducing wasted time and stock in the pressroom.

CRAIG SALES CORPORATION

636 Greenwich St., New York City



Size: 14 x 22 Inches.

100% Distribution!

Printers who really appreciate good distribution will recognize the great superiority of that on the NATIONAL Press.

It has four Steel Ink Cylinders working in conjunction with two Composition Distributing Rollers and one Composition Ductor Roller, as well as three Composition Form Rollers. The ink is taken from the Fountain Roller by the timed Ductor Roller and sent rapidly through the system of eleven rollers, including vibrators and cylinders, and by the time it reaches the form rollers, it has been thoroughly distributed, evenly and smoothly, just to the proper consistency to go on the form. This is real 100% DISTRIBUTION.

This is why work turned out on the speedy NATIONAL is better than can be done on any other three-roller job press.

Look over the NATIONAL and note the efficiency features provided to secure this 100% distribution, such as the Roller Adjustments, Roller Trips, Ductor Roller Trip, and Graduated Ink Fountain Feed. You will also find many other things to convince you that this is the Three-Roller Press to buy.

Distribution is the deciding factor between a good and a bad investment in a Platen Printing Press.

Write for Catalogue with full particulars.

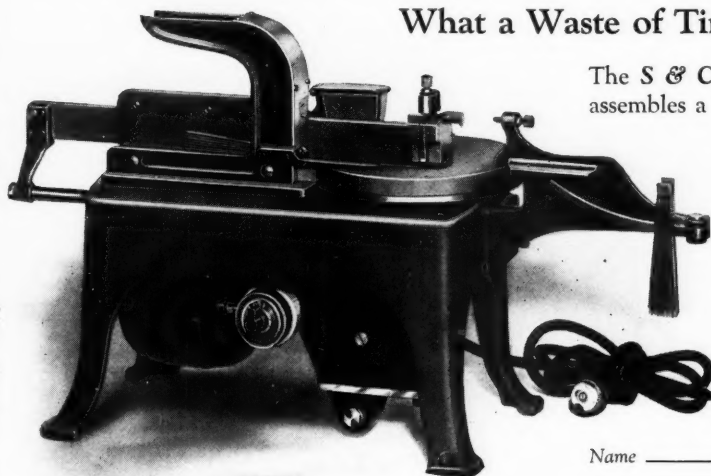
New York Office — 23-25 East 26th Street
J. GUS LIEBENOW, Manager

National Machine Company
Hartford, Conn.

Over One Million Spacebands Hand Cleaned Twice Daily

If the spacebands in the Linotype and Intertype machines in use in this country receive the cleaning absolutely necessary to insure clean print the above is a literal statement of fact.

What a Waste of Time and Money



The S & C Spaceband Cleaner cleans and assembles a set of spacebands in *One Minute* and you know they are cleaned accurately and uniformly.

Fill out the coupon below and mail to us and we will send you descriptive literature of a device that cleans and assembles spacebands at the rate of thirty a minute.

INTERLINO COMPANY

1017 Majestic Building
Milwaukee, Wisconsin

Send me descriptive literature of the S & C Spaceband Cleaner.

Name _____

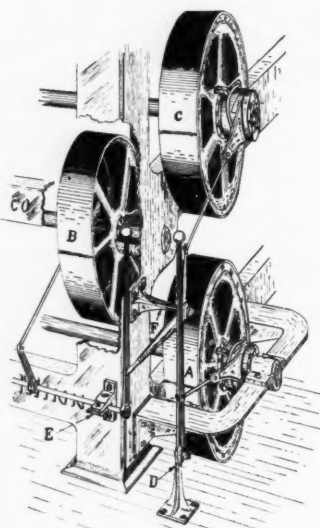
Address _____

ANNOUNCING TWO NEW DRIVE-SHAFT MODELS

HORTON VARIABLE SPEED PULLEYS

Models 15-O and 17-O

(Same general style as Model "R" for C. & P. Presses)



Illustrating Various Installations

Easily installed and adaptable to **any** machine using up to 5 h. p. where variations in load are not pronounced. The only requirements are: 3 to 4 inches shaft projection outside of frame, Fig. C; or 6½ to 7¾ inches between bearings, Fig. A or B. Handle control, Fig. D, E or F optional.

INFORMATION REQUIRED

- | | |
|-----------------------------------|---------------------------|
| 1 Name of Machine | 4 Speed Range and |
| 2 Model and Series | 5 Horse Power Consumption |
| 3 Diameter and R. P. M. of Shaft. | |

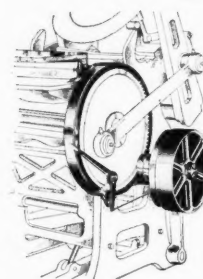
FOR SALE BY ALL PRINTERS' SUPPLY HOUSES

PRODUCTS OF THE

HORTON MANUFACTURING COMPANY

MINNEAPOLIS, MINNESOTA

Cable Address, "HORTOKUM"



Model "R" on a C. & P. Press with Horton Upper Gear Guard

The Chandler & Price New Series Presses

Made in four sizes:

8x12 inches, 10x15 inches, 12x18 inches, and 14½x22 inches (inside chase measurement)

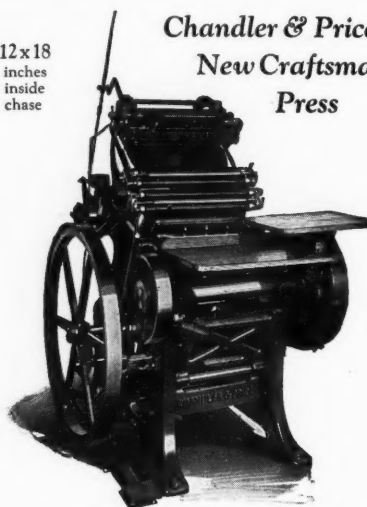
The printer himself by the purchase of 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the print shops in this country have Chandler & Price Presses as their standard equipment.

C. & P. Presses in stock at all Selling Houses

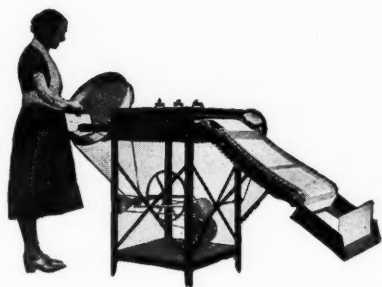
American Type Founders Company

12 x 18
inches
inside
chase

**Chandler & Price
New Craftsman
Press**

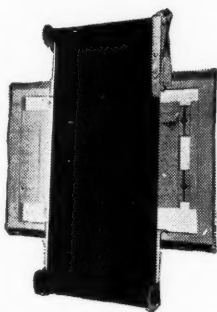


A complete printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the over-size arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.



"STOKES" PLATELESS EMBOSSER

For embossing printing without the use of dies or plates. Takes sheets up to 12 x 18 inches.



"STOKES" RIBBON ATTACHMENT

Makes reproduction of typewritten letters with platen press as easy as ordinary printing. For use with Chandler and Price, Universal, Colts Armory, Allen, Gordon, Peerless, and Grammes Platen Presses.

Price, of Attachment with 2 rolls of Multigraph Ribbon\$10.00



"STOKES" ELECTRIC GLUE POT

Will keep the glue at right temperature and ready for use, at an expenditure of less than one kilowatt-hour of current per eight hours.

Price 1 quart size\$ 8.00
 " 2 quart size\$10.00
 " 4 quart size\$15.00

THE A. STOKES COMPANY
 4097 EAST 74TH STREET
 CLEVELAND, O., U. S. A.

Every Printing Office Can now afford to have its own Wire Stitcher

- A Wire Stitcher that is of simple construction and easy to operate.
- A Wire Stitcher that will take care of practically every stitching requirement.
- A Wire Stitcher that does not require power.
- A Wire Stitcher that will cost you less than three cents a day on your investment.



Range of Work:

2 sheets to $\frac{1}{8}$ inch thickness
 Flat or Saddle Back
 Ample table space for holding work

Prices:

2 sheets to $\frac{3}{16}$ inch \$125.00
 2 sheets to $\frac{5}{16}$ inch \$150.00
 2 sheets to $\frac{1}{2}$ inch \$195.00

The Best, Most Economical, and
 Fastest Foot-Power Stitcher Made

For further information write

PITTSBURGH TYPE FOUNDERS CO.
 PRINTERS' OUTFITTERS
 340-342 Second Ave., Pittsburgh, Penna.

Caston Bold and 6-point 844 Metal Alloy Rule



Superior Spacing Materials

EVERY MAN WHO SETS TYPE KNOWS
THAT THIS IS TRUE:

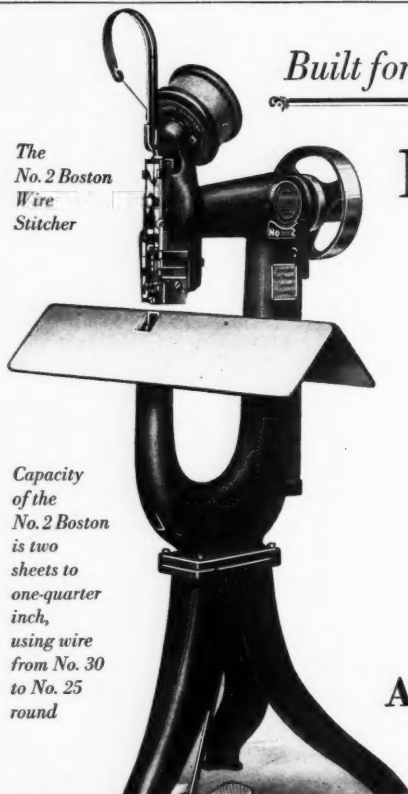
"There can be no such thing as Efficiency in Composition until each and every Compositor has been provided with a separate and complete outfit of all the needful SPACING MATERIALS on his individual work bank—ready to hand."

ABOVE we show our new Jobwork Assortment of SUPERIOR SPACING MATERIALS in a standard size case which fits on top or in the rack of any regular cabinet or casestand. The contents provide an adequate outfit of Spaces and Quads (all large Spaces and Quads Cupcast), Copper and Brass Thin Spaces and Brass One-Point Justifying Leads. We have a different Adwork Assortment for newspaper ad compositors. Write for SUPERIOR SPACING MATERIALS circular.

Barnhart Brothers & Spindler

Superior Equipment for Printers

CHICAGO WASHINGTON DALLAS SAINT LOUIS
KANSAS CITY OMAHA SAINT PAUL SEATTLE



The
No. 2 Boston
Wire
Stitcher

Capacity
of the
No. 2 Boston
is two
sheets to
one-quarter
inch,
using wire
from No. 30
to No. 25
round

Built for High Speed and High-Grade Wire Stitching

No. 2 BOSTON STITCHER

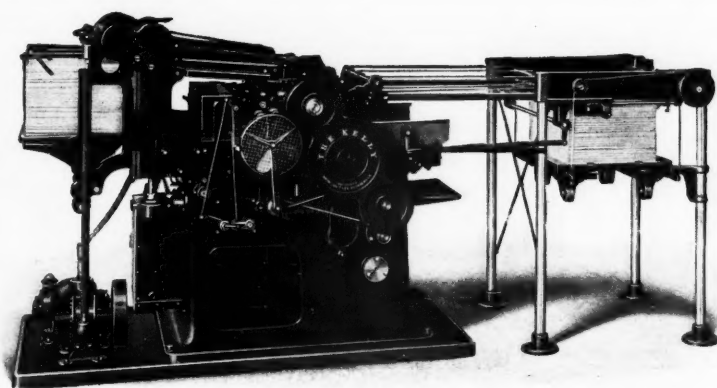
THE No. 2 Boston has revolutionized pamphlet binding. Built for high speed and for high-grade wire stitching, the output is limited only by the operator's ability. Two hundred and fifty stitches per minute may be obtained, and if equipped with electric motor and controller, speeds may range downward to one hundred and twenty-five stitches per minute for the slower work. The principal working parts are made of hardened steel and singly adjusted. Shipping weight two hundred pounds.

Write for further particulars

AMERICAN TYPE FOUNDERS COMPANY

General Selling Agent for Boston Wire Stitchers

SET IN MEMBERS OF THE BODONI FAMILY



The Little Kelly Automatic Press with Extension Delivery

KELLY AUTOMATIC PRESSES
AT THE RECENT GRAPHIC ARTS EXPOSITION
IN THE CITY OF BOSTON WERE AMONG THE
LEADING FEATURES OF THE SHOW, AS THEY
HAVE BEEN AT ALL PREVIOUS EXPOSITIONS

102,208 Letterheads in Eight Hours

STARTING promptly at the opening hour, Monday, August 28, a single Little Kelly, Style B unit (a part of our exhibit), continued constantly, consistently and without interruptions during the entire week, turning out an enormous quantity of excellently printed sheets, including an eight-hour run which produced 102,208 letterheads, cut from 25,552 sheets. This is double the total number of letterheads that could be printed in the same working time on any other small automatic bed and cylinder press shown at the exposition, and proves our claims for the Little Kelly as having unexcelled speed, and handling a larger sheet, doing more and better work than any other job press; this is only part of the story of Kelly superiority. Not a wrench was used for adjustment or a stop made for any mechanical cause during the entire week. This unparalleled performance at an exhibition greatly impressed every visitor. Kelly users, of course, were not surprised, as they are doing as well day in and day out in their own plants, and some of their runs have far exceeded our output at the exposition.

Let us tell you more about this working wonder of the pressroom; this Kelly printing, cost reducing unit, backed by eight years of success. Don't experiment.

American Type Founders Company

WRITE OUR NEAREST SELLING HOUSE



*What Kelly Presses are doing for others
they can surely do for you*



Do YOU Use Old Type?

If so you know the reason why there is so much make ready time on every job that goes to press.

WHY NOT TRY A SERIES

of our Bookman, Caslon, Goudy or some other popular face and convince yourself?

It is Cheaper to Buy New Type

at 38 cents per pound, in sizes from 12 to 36 point—made from the highest grade of hard metal, and save 60% of your non-productive time.

SOLD IN FONTS OF 20 LBS. AND OVER

This Metal Is Mixed Specially For

THE FALCON COMPANY

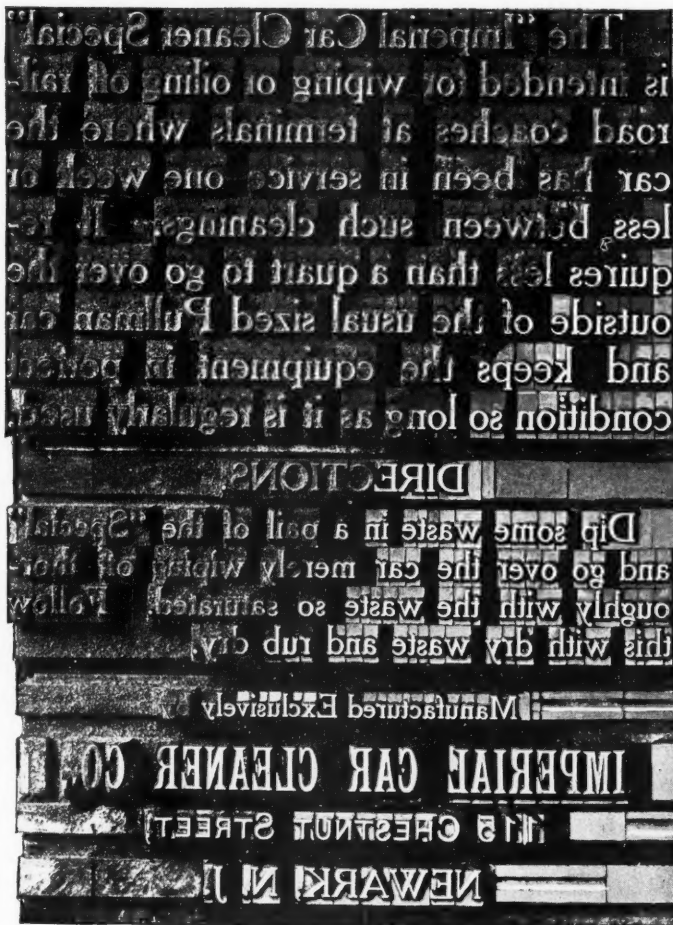
52-58 Duane Street, New York City

Telephone WORTH 0048-3832



INSTANTANEOUS Type Cleaner

Here is an exact reproduction of a type form over a year old, which was not properly washed when it was lifted from the press, with the consequence that the ink hardened and dirt accumulated upon it.



A few drops of



Instantaneous
Type
Cleaner

were used to clean up part of the form, no special effort being made to have it show to advantage.

Make the same test for yourself.

A Powerful Solvent for Ink, Grease and Dirt, *absolutely* free from acid, alkali, abrasive or water. Takes the old, dried Ink into solution rapidly. No action whatever on metal or wood.

SUCCEEDS Where Others Fail !

Write for Attractive Proposition to Wholesale Supply Houses.

MANUFACTURED BY

CHALMERS CHEMICAL COMPANY

Specialists in Solvents and Detergents for over Twenty Years

121 Chestnut Street

Newark, New Jersey

It is Conservatively Estimated
that

**More than a
Million Dol-
lars a Year**

is Saved to the Printing Indus-
try by the Chapman Electric
Neutralizer.



Are You Getting Your
Share of This Large
Saving?

Chapman Electric Neutralizer

Makes Presses Deliver Light Paper
Like this ↓ instead of like this ↓



United Printing Machinery Company

38 Park Row, New York

83 Broad St., Boston

604 Fisher Bldg., Chicago



Automatic Ink Dryer

The SAFE Gas Attachment for Printing Presses

Automatic Control Makes It Safe

Patented magnetic control automatically ignites the gas when electric button or controller starts press—cuts off gas instantaneously when press power is turned off. Gas does not light when press is inched or jogged. Even though press stops when sheet is over burners, there is no danger of fire.

Makes full color possible on heavy cut forms without cost of slip-sheeting or danger of offset.

Causes ink to begin setting before delivery—sheets retain heat after they are dry.

For cylinder or rotary presses—simple in construction and always in commission.

An inexpensive attachment that will pay for itself in a few months.

United Printing Machinery Co.

38 Park Row
NEW YORK

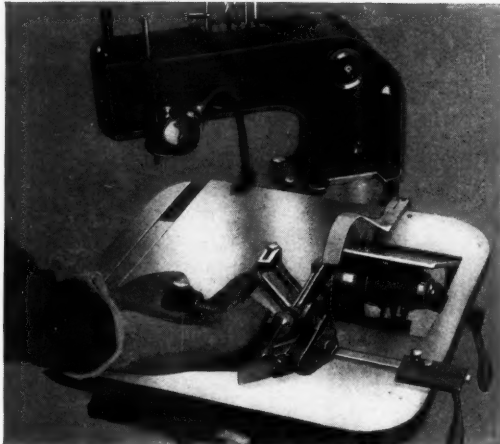
83 Broad Street
BOSTON

604 Fisher Bldg.
CHICAGO

AGENTS FOR
Static Control Co., Inc.
NEW YORK CITY

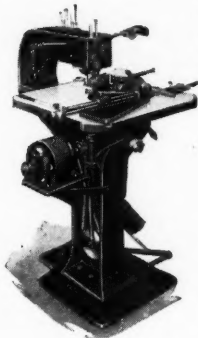
Why You Can't Afford Not to Own a **TRIMOSAW**

2ND OF A SERIES OF FACTS AND PROOFS — Watch for them and learn the difference between this modern all around utility machine and the old ways of doing sawing, trimming, mitering, routing, etc.



This cut shows the Trimosaw mitering sixteen 6-pt. rules both right and left hand in one operation, all faces up, making four complete borders in one miter. A patented TRIMOSAW feature. Micrometer point gauge and batter facilitate work and insure accuracy. This is an operation which is done in the average shop many times daily, and is accomplished on the Trimosaw not only with greater speed than on any other machine, but with absolute accuracy to point measurement.

The Trimosaw comes complete with all attachments needed for regular operations. A few of the many operations possible on the A-3 Type with standard equipment are as follows: Saws and trims in one operation, Miters as explained above, Mortises both inside and outside, Notches, Undercuts, Grinds, Jig Saws, Broaches, Routs, Planes Type II High, Drills, Countersinks, etc. All operations are regularly performed without swinging the arm (carrying the router, drill and jig saw) out of position. The arm in the above cut is shown out of position, so as to permit of a better view of the operation.



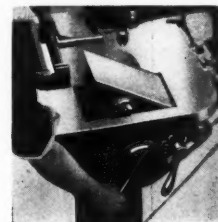
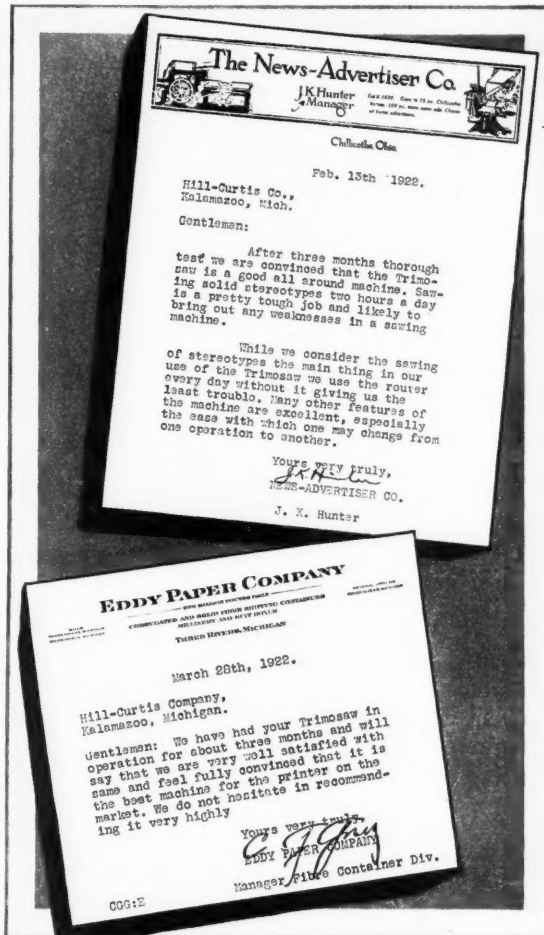
Type A-3 Trimosaw

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

REPRESENTATIVES

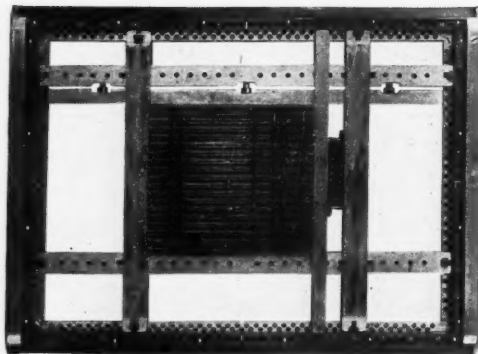
NEW YORK E. E. Clarke 7-11 Water St.
CHICAGO Sam. C. Koelle 422 S. Dearborn St.
BALTIMORE A. E. Davis 43 E. Hayward St.
MILWAUKEE Milwaukee Printers Roller Co. 274 Greenbush St.
CINCINNATI Thos. J. Kennedy Co. 347 Main St.
ENGLAND, Walker Brothers, Inc., London, E. C. 4

MINNEAPOLIS Printers Supply Co. 306 S. Sixth St.
SAN FRANCISCO Wm. Griswold 131 Minna St.
OMAHA Wm. B. Benson & Co. 352 S. Twelfth St.
PHILADELPHIA R. W. Hartnett Co. 130 Race St.
CANADA Toronto Type Foundry Co., Ltd. Toronto, Montreal, Winnipeg, Regina
AUSTRALIA, F. T. Wimble & Co., Ltd., Sydney



Raising Saw
"Quick as a Wink"

"NO-FURNITURE" CHASE



One-Minute Lockup

The Hilland Rapid "No-Furniture" Chase will make it possible for any man in your plant to lock up a form in one minute. Can your best stoneman do it with an old fashioned chase and wooden furniture?

All furniture is eliminated as each chase is a whole furniture cabinet in itself. It can not warp like wood furniture and it can not get out of order. The bars are made of special nickel chrome steel which is noted for its strength and toughness. They can be removed when desired.

Perfect register is possible with the "No-Furniture" Chase. The form can easily be moved by points, nonpareils or picas (point measure) in any direction. The chase is very simple to operate. An apprentice can lock up a form as efficiently as an experienced stoneman. Any style of quoin can be used and in most forms only one is needed.

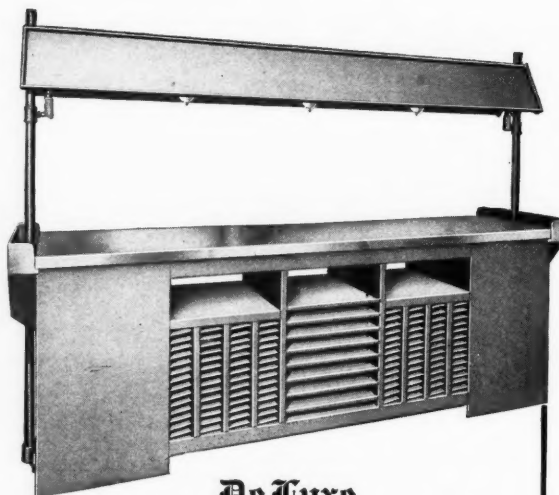
Special chases with type-high bars can be supplied for foundry work, eliminating the use of foundry bearers.

Manufactured and Sold by

H. J. HILLAND CO.

4411 Beacon St. -:- Chicago, Ill.

ENDORSED BY ALL THE LEADING PRINTING TRADE JOURNALS



De Luxe

All Steel Combination Make-up Table and Correcting Bank

Illustration shows table with 9-foot iron top. Opposite the panels at each end are openings for waste metal trucks to which dead slug chutes lead.

We build a complete line of STEEL equipment for printers and publishers

CHICAGO METAL MFG. CO.

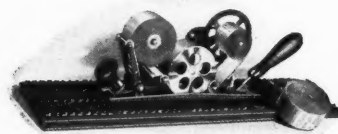
37th and Rockwell Sts., Chicago, Illinois
Phone, Lafayette 5754

FOUND!

A New Inexpensive way of Preparing Mailing Lists.

IT WILL PAY YOU to get details of the
MILLSAP LIST PRESS

PATENTED



A HAND MACHINE for printing mailing lists in a continuous strip directly from type as set in your own galleys. You can use the label pasting machine you now have.

SAVES printing in sheets and trouble of cutting columns apart and pasting ends together. Labor is reduced and mistakes eliminated. You can still use proof sheets for bookkeeping.

WILL REDUCE YOUR MAILING EXPENSE 50%.
NO PLATES. NO STENCILS.

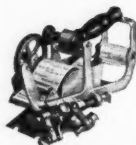
Use the type and galleys you now have.

Send for prices and details.

Chauncey Wing's Sons

Label Addressing Machines

Greenfield, Mass., U. S. A.



The Wing Aluminum Mailer
The latest Label Pasting
Machine



ORE Chandler &
Price Presses were
bought by Ameri-
can printers during the last
twelve months than in any
previous twelve month period.

—definite proof of the unsur-
passed economy of operation,
long life, and profit producing
ability of Chandler &
Price Presses.



Chandler & Price

CLEVELAND, OHIO, U. S. A.

"We need new halftones, Bill"

That's what the printer told his friend, the manufacturer.

"These old ones are no good. I couldn't possibly use them, and give you a decent job on your new catalog. They're impossible, Bill—impossible."

"But we had them made just last spring—used them on only one short run. What's wrong with them?"

"Everything. See those scratches? Office boy's been juggling with them. See here, where they have been corroded. Acids in the printing ink did that. The printer doesn't live who could get good printing out of these cuts, Bill.

"That's the trouble with copper halftones. Too soft. Won't stand up long on the press, and won't keep when stored.

"Let me give you a tip, Bill. Send the job to the Stafford Engraving Company at Indianapolis, and get a set of their new nickel-faced halftones—Stafford-Tones, they call them. Those plates will last. Printing ink acids can't corrode them; and they're so much harder than copper that they get away from 90% of the scratches.

"These Stafford-Tones stand up twice as long on the press. They print better and clearer. Clear, sparkling highlights—deep rich blacks. Less wash-up—better distribution of ink—less danger of offset.

"No, they don't cost any more. That means they're really cheaper, considering the longer service they give.

"Well, give me a ring when you get your new halftones, Bill. And if they're Stafford-Tones, you won't have to buy new ones every time you want to get out a mailing."

The best way to find out how
STAFFORD TONES will im-
prove your printing and adver-
tising and reduce the cost, is
to try them on your next job.

Stafford Engraving Company

"The House of Ideas"

Artists : Designers : Engravers

Engraved and Steel Die Embossed Stationery

INDIANAPOLIS

STAFFORD~TONES

NOTABLE KIMBLE INSTALLATIONS No. 2



Tengwall Company have used KIMBLE Motors since 1910

And after twelve years of continuous use, Kimble Motors are 100% choice of this important manufacturing plant.

Variable speed, constant speed, low speed, or high speed, the Kimble motor fills the bill. There is a Kimble motor for every machine in the print shop and bindery.

The Kimble engineers have specifications for several thousand motor drives. Let them make recommendations for your next motor drive. You will positively save money and trouble. Try it.



Just Off the Press!

A snappy new booklet on cylinder press control. You should have this book on file. Improvements in press control develop almost daily. Are you up-to-date?

KIMBLE ELECTRIC COMPANY

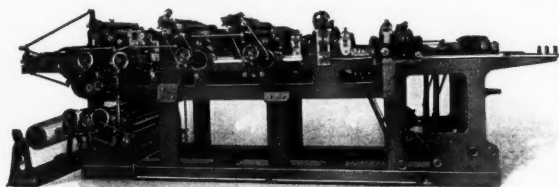
635 N. Western Ave.

Chicago, U. S. A.

Single-phase
Motors



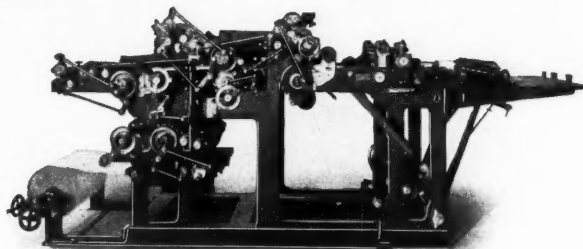
Polyphase
Motors



*This Space for Your
Thoughts*

*The story is quickly and simply told—A high speed
Kidder Special Rotary for that job. Think of it!*

*More Thought
Space*



KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

The
Improved

Plate-Lock Padding Press

(PATENTED)

Did you see it at the Graphic Arts Exposition? Our booth received its share of visiting printers and others interested in padding or blocking, from all over the country. "Only practical device for doing padding ever saw" was an expression frequently heard. They bought every Model F press we had built, including our demonstration presses, and we booked some orders for later shipment.

Next shipments will be made September 25th, and thereafter in the order received, from our new location.

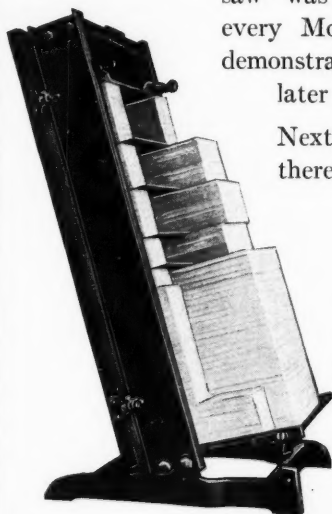
*Send your orders at once. If you did
not see the presses, send for circular.*

Joseph E. Murphy Company

SOUTH LANCASTER, MASS.

Former Location,

Melrose, Mass.

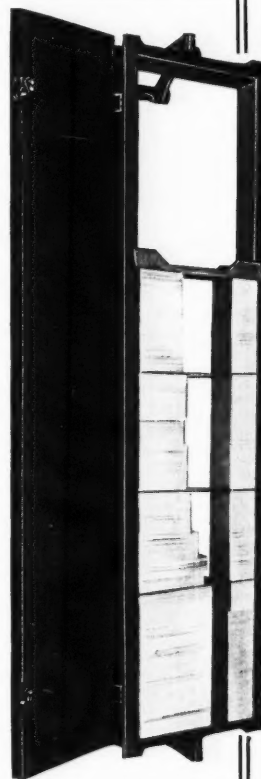


MODEL F, 42 inches high.
1,000 to 20,000 sheets at
one loading.

CLOSED: Loading Position

MODEL E, 6 feet high.
1,000 to 40,000 sheets at
one loading.

OPEN: Ready for Cement



45.7% Annual Savings on Original Cost of the Meisel Transfer Press



Reg. U. S. Pat. Office

With a Meisel Rotary Press you can get what you want, when you want it.

Write us what you want to accomplish.

We will supply the press to do it.

By installing this remarkable transfer printing machine — one of the finest types of modern rotary printing presses — the Chicago Surface Lines have not only solved their complicated transfer problems, but they have been able to save the investment cost of the installation in a little over two years. They print them at the rate of 121,000,000 a month or approximately 530,000 per working hour. These figures can be found in their annual report for the fiscal year ending January 31, 1920.

The latest Chicago report — for the fiscal year ending January 31, 1922 — shows that they have actually reduced the cost of printing transfers to 9.3 cents per thousand. Included with that year's transfers were more than a hundred million printed as rebate slips in case the eight-cent fare was not sustained. They also printed their form notices. These points merely indicate the wide range of usefulness of the MEISEL Press.

Similar installations are saving money for the railways in St. Louis, Brooklyn and New York.

MEISEL PRESS MFG. CO.

944-948 Dorchester Ave., Boston, Mass.

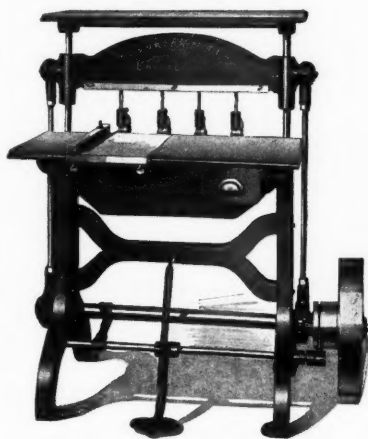
WOOD AND STEEL FURNITURE FOR PRINTERS INCLUDING CUT-COST EQUIPMENTS



Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE
AMERICAN TYPE FOUNDERS COMPANY

Knowing Your Requirements



"Peerless" Punching Machine



The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

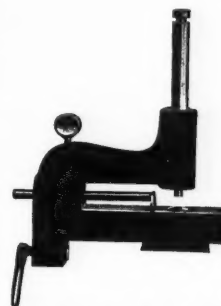
"Peerless" Machines are Complete.

Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street

Chicago, Illinois



The Wrench Lock-Up
No Slipping of Heads



With its increased speed, one *Wesel Electric Proof Press* will probably do the work of two ordinary proof presses. Modernize your proof press equipment. It's the little losses that eat up the profits.

Speed —30 proofs a minute

WESEL Electric Proof Press

FOR the newspaper composing room, for the trade composition house, or for any printer, in fact, when quantities of good galley proofs are wanted—quick.

The Wesel Electric Proof Press has no equal for speed. It is motor driven, controlled by foot. Both hands are always free to handle the sheets. Paper rack is directly in front of you.

Wouldn't you consider it worth while to cut your present proof-ing time in two.

*Let us tell you more about the
Wesel Electric Proof Press.*

F. Wesel Manufacturing Co.

72-80 Cranberry St., Brooklyn, N. Y.

Chicago: 431 S. Dearborn St.



The MONITOR Extra Heavy Multiplex Punching Machine can be furnished with direct-connected motor as shown or equipped with pulley for belt drive.



HERE IS WHAT A USER SAYS ABOUT THE MONITOR MULTIPLEX PUNCHING MACHINE

"The ease with which the dies are locked in place is surely sufficient reason for its purchase, if there was no other. Most of our punching consists of short jobs and the time of setting the punch on other machines would be greater than the actual time of punching.

The long side gauge insures an accuracy in a loose-leaf binder that is impossible with a short gauge."

This letter was unsolicited. If you are considering new punching equipment, let us give you the writer's name. You can then write him direct.

The MONITOR Multiplex is described in Booklet No. D-1-27.

LATHAM MACHINERY CO.

Builders of Bookbinders' Machinery for over 30 Years

1153 Fulton Street, CHICAGO

BOSTON
531 Atlantic Ave.

PHILADELPHIA
Bourse Bldg.

NEW YORK
45 Lafayette Street

FOREIGN REPRESENTATIVES

JOHN DICKINSON & Co. Cape Town, South Africa
DAWSON, PAYNE & ELLIOTT, Ltd. Oley, England
FONDERIE CASLON Paris, France
LETTERGIETERIJ "AMSTERDAM" Amsterdam, Holland
CARMICHAEL & Co., Ltd. Sydney, Australia

The Suction that Feeds the Paper in the PRINTING PRESS, FOLDER OR RULING MACHINE

Vacuum or Blowing Pressure of Air

LEIMAN BROS. BLOWER AND VACUUM PUMP

(PATENTED)

Takes Up Its Own Wear

Therefore you can rely on it for continuous satisfactory service. See that your feeder has a LEIMAN BROS. Rotary Positive High Pressure BLOWER and VACUUM PUMP doing the feeding.

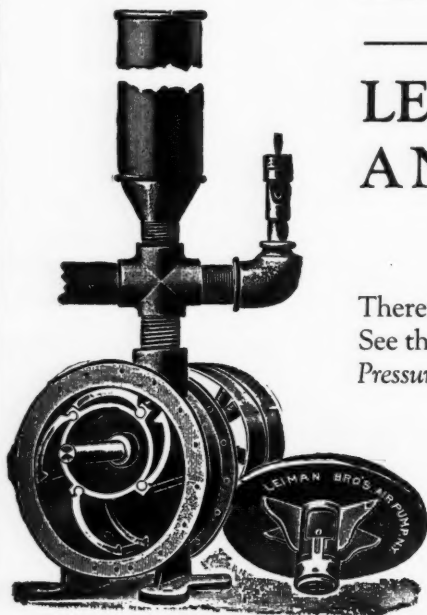
Used by all the first-class feeders. Also used for agitating electrotyping solutions.

Catalog BD-B.

LEIMAN BROS.

81 WALKER STREET, NEW YORK

MAKERS OF GOOD MACHINERY FOR THIRTY-FIVE YEARS



THE GOLDING ART JOBBER

*Produces the Heavy Forms
with Ease and at a Greater Profit Because of
the Following Features:*

1. Counter and attachments for registering only actual impressions.
2. Full Length Automatic Brayer Art Fountain.
3. Adjustable Rollerways to Care for Expansion and Contraction of Composition Rollers.
4. Four Form Rollers and Vibrating Riding Roller.
5. Impression Throw-off working on eccentric shaft.
6. Safety Feed Guard.
7. Vibrating Cylindrical plate under bed, giving treble distribution to each impression.

**High Mechanical Speed. Features for Quick
Make Ready. Easy to Feed. Very Durable.**

SIZE: 12x18 INCHES

Prices quoted on application.

Golding Manufacturing Company
Franklin, Massachusetts

We also manufacture the Golding Jobber, Pearl Press, Official Hand Press, Golding Auto-Clamp and Hand Clamp Power Paper Cutters, Golding Hand Lever Paper Cutter, Pearl Paper Cutter, Boston and Official Card Cutters, Little Giant Lead and Rule Cutter, Golding Tablet Press.



Wickersham Quoin, made in four sizes. Millions in use.



Stephens Expansion Lock, 4 Sizes, expand 4 3/4-in. to 3 3/4-in.



Morton Lock-Up, 41 Lengths, 3-in to 26-in.
These include Book, Job and Magazine measures, and all
Foot and Sile Sticks.

These locking devices are sold by all American type foundries and supply houses and by many foreign dealers. Send for illustrated circular and price list.

These Locking Devices Were the Favorites at Boston

On every press in operation at the Boston Graphic Arts Exposition, August 28 to September 2, where quoins were used to lock up the forms Wickersham Quoins, Morton Lock-Ups and Stephens Expansion Locks were used.

The presses included the leading makes of cylinder and platen presses—Kelly, Miehle Vertical, Miller High Speed, Standard Automatic, Miehle Pony, Premier, Pony Whitlock, Optimus, Hartford Cutter and Creaser, John Thomson, Hartford, Chandler & Price, and Golding.

When presses are run at competitive speed as was the case at the Graphic Arts Exposition a secure lock-up is important. The Wickersham Quoin, the Morton Lock-Up and the Stephens Expansion Lock passed the severest tests without difficulty.

Samuel Stephens and Wickersham Quoin Co.

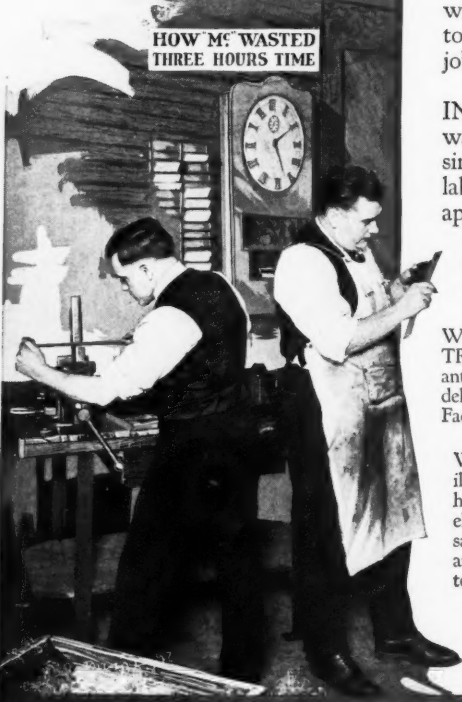
Originators and Manufacturers

174 Fort Hill Square

Boston, Massachusetts



**MILLER
UNIVERSAL
SAW TRIMMER**
with
ROUTER & JIG SAW
ATTACHMENT



**HOW MUCH WASTED
THREE HOURS TIME**

Can You afford

This

TIME CARD
WORKMAN *James J. Mc. Grath*
No. 36 Date *April 1924*

Job No.	Kind of Work	DESCRIPTION	TIME		HOURS
			BEGAN	STOPPED	
89%	Composition	Including Cutting (Inside Mortises)	8 30	12 45	3 1/2
"	"	Including squaring	1 00	2 45	1 3/4
"	Make up plates	Cuts and making type high	2 45	3 45	1
"	"	"	3 45	5 30	1 3/4

Note: Above time includes three and one half hours rule. Cutting mortises and corners - Could be done in thirty minutes on Miller Saw Trimmer.

WASTE?

NO ONE knows better than your skilled workmen that valuable time is needlessly sacrificed every working hour that could be profitably saved with a MILLER SAW-TRIMMER. The top-heavy time ticket reproduced above is typical of many turned in every day in those shops where high-priced compositors and stone men are compelled to tackle difficult trimming, mitering, beveling and mortising jobs in the old laborious, by-hand, by-guess, by-luck way.

IN THIS PROGRESSIVE AGE of constant endeavor towards greater printing house efficiency and economy, you simply cannot afford to sacrifice the vast saving of time and labor in make-up, lock-up and make-ready insured by the approved standardizing operations of the MILLER SAW-TRIMMER. Nor can you afford to pay for "standing time" of skilled workmen waiting for cuts to be trimmed, mortised or routed at your engravers.

WHY LONGER DELAY installing a MILLER SAW-TRIMMER when it is so clearly evident that it is the antidote for high composing room costs, for inaction and delays, wasted time, wasted energy and wasted money? Facts readily verified in any Miller-equipped shop.

WRITE TO-DAY for YOUR COPY of the illustrated descriptive catalog which explains how the MILLER SAW-TRIMMER will eliminate the loss of time and money you are sacrificing daily through "tinkering" methods and lack of standardization - mailed post paid to any printing house executive upon request.

Manufacturers of Miller Automatic Feeders for Chandler & Price Gordons and for all Standard Makes of Two-Revolution Presses



**MILLER
PRINTERS BENCH
SAW TRIMMER
and CABINET**

MILLER SAW-TRIMMER Co.

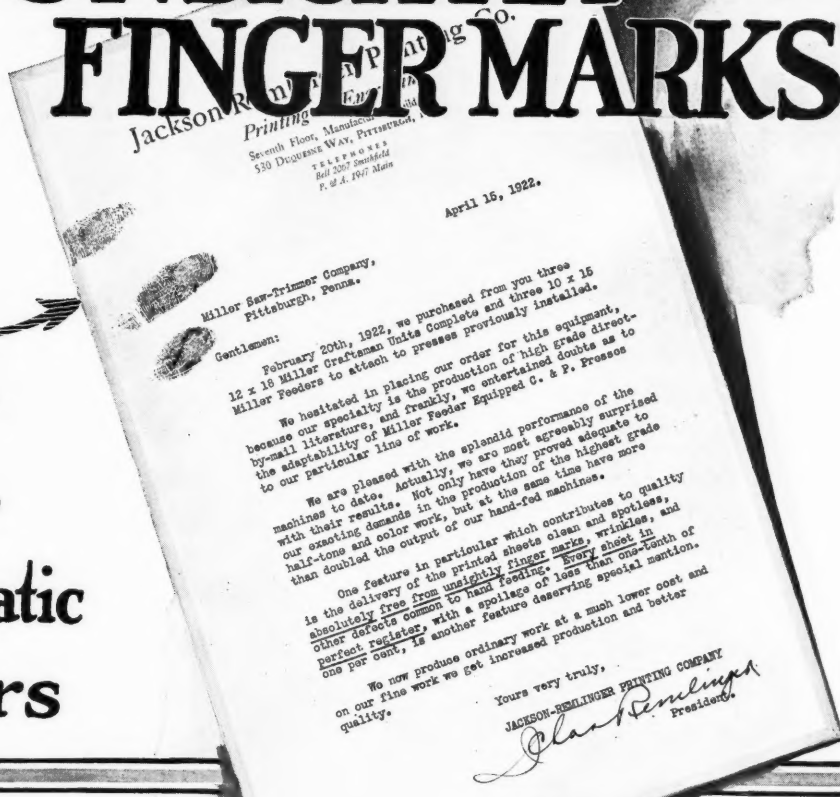
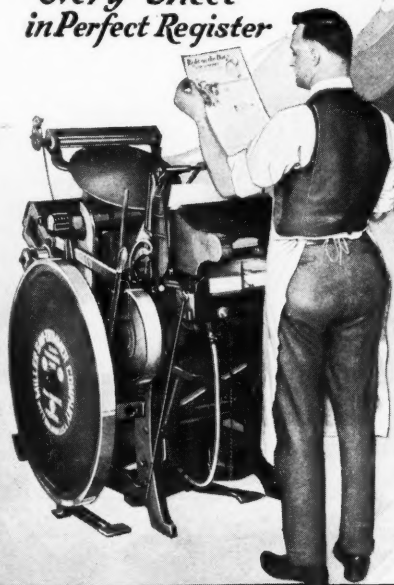
Main Office and Factory, PITTSBURGH, U. S. A.

BRANCHES - Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco

NO UNSIGHTLY FINGER MARKS

with
Miller
Automatic
Feeders

Every Sheet
in Perfect Register



USER
Knowledge
Is Indisputable

THE GOOD LETTER reproduced above not only sets forth many of the SPLENDID MILLER FEEDER ADVANTAGES, but of greater importance, it expresses the recently acquired Miller User Knowledge and Confidence of one who, until he became a Miller User, entertained doubts of Miller Automatic Feeder Efficiency and Economy.

YOU TOO, may be in the doubtful class, and sacrificing daily the super-quality product and extra profits Miller Feeders insure. If so, why hesitate longer? Request the complete Miller Story to-day. It is interesting and may pave the way to the most profitable investment you ever made—explains how you can put Miller Feeders on your payroll and let them pay for themselves.

Miller Saw-Trimmer Co.

PITTSBURGH, U. S. A.

Atlanta • Boston • Chicago • Dallas • New York • Philadelphia • San Francisco

THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 70

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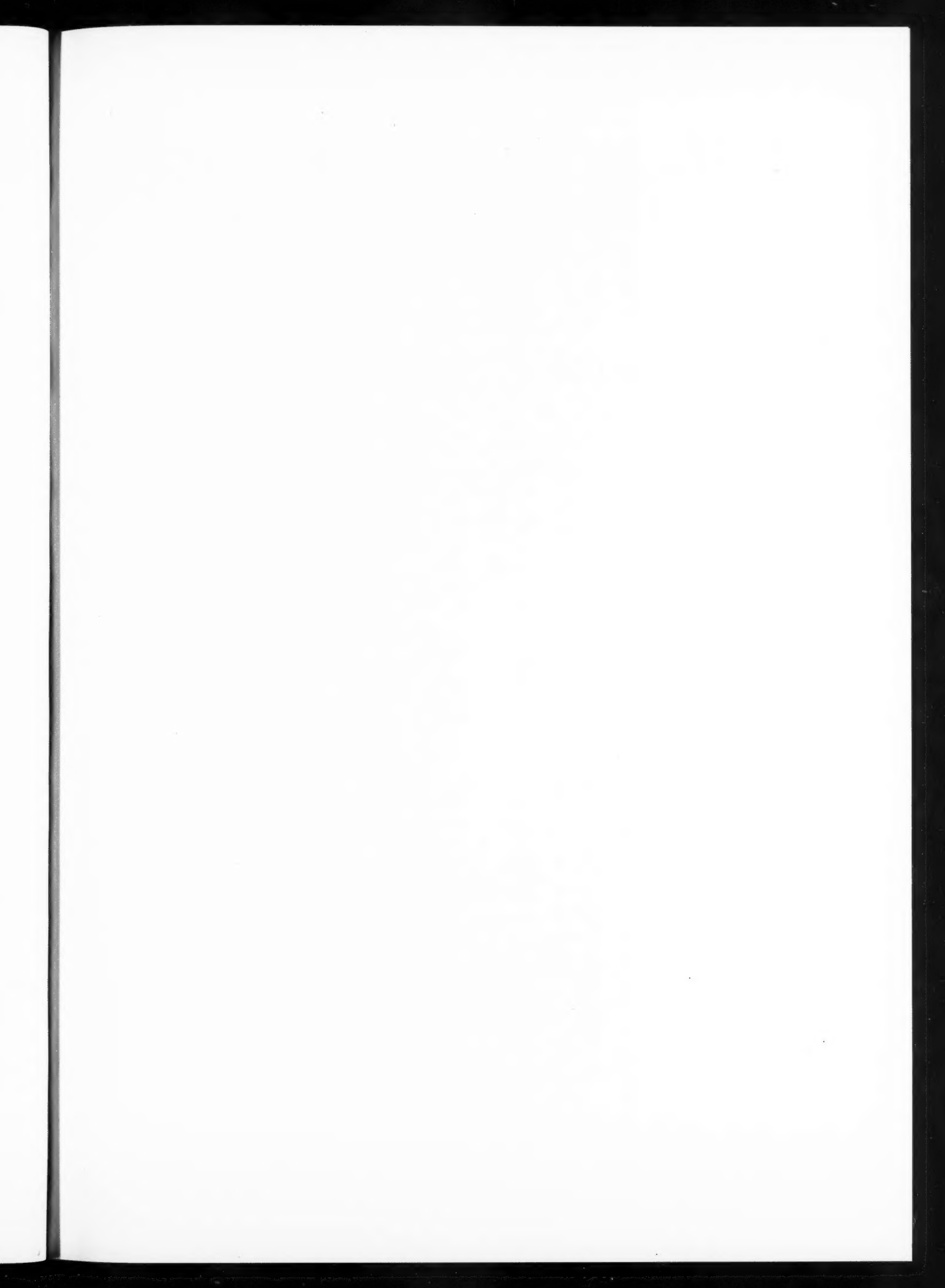
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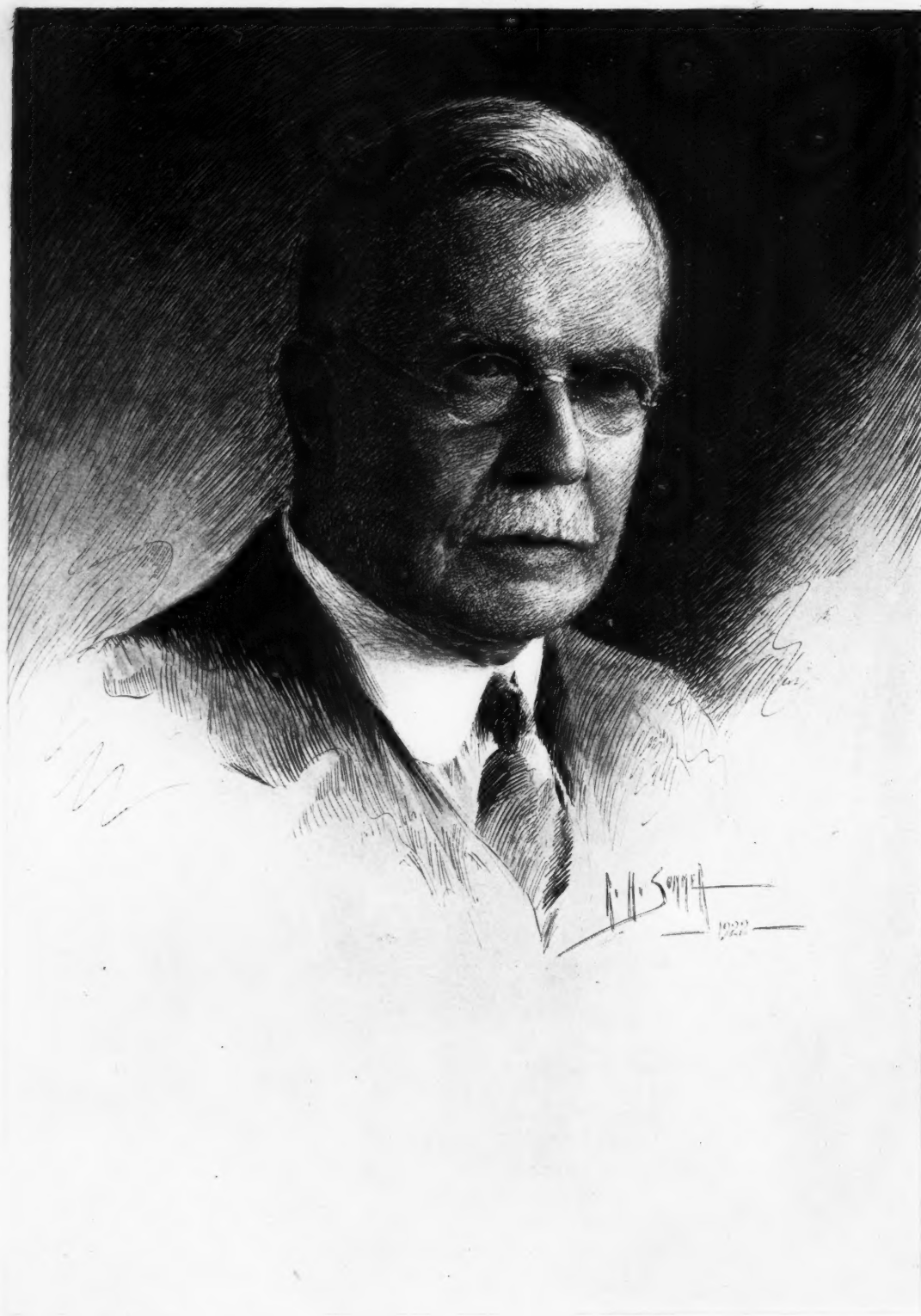
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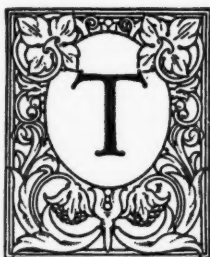
VOLUME 70

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Are Printers Born, Not Made?

BY A. ERNEST MOWREY



O this old and perhaps hackneyed question there is but one answer. Most emphatically and decisively printers are born, not made. Yet this answer, however decisive and final, is not meant in any sense to discourage the apprentice or journeyman of however small or mean ability, including those too sensitive of their shortcomings, provided — and do not forget the “provided” — that they do not lose sight of the fact that they “must be born again.”

Mark Twain was “born again,” and because he opened his eyes time and time again to his opportunities he gradually overcame his environment and surmounted obstacles experienced by but few.

Benjamin Franklin was once an obscure printer, yet he achieved monumental fame by creating and making use of every opportunity. He was many times “born again” to the realization of opportunities and so far lifted himself out of his environment that he became one of the foremost statesmen of his time.

And so on, almost indefinitely, history is crowded with examples of men who were “born again,” who were continually putting on new life and paying attention to the little things — the important little things.

Too many of us fail to realize the fact that the biggest factors in printing are built upon the little, painstaking cares that make up what we call “being particular.” Ever notice how the particular printer is generally the most successful printer?

The illustrious Mark Twain once said there were three rules for writing. The first was “write”; the second was “write”; the third was “write.” And yet people are prone to say with a toss of the head, “Oh, well! Mark Twain was an author born, not made.”

Wrong, all wrong. There is no such thing as achieving success without constant and patient endeavor. The world looks upon Thomas A. Edison as the electrical wizard, as a natural genius. Wrong again. Edison himself says that all genius consists of ninety-nine per cent perspiration and one per cent inspiration. So we find that being a “natural born” artizan of any kind simply means that one has a native ability, inherited or acquired, of being industrious, wide awake, persistent and studious.

Now, laying aside all matters of religion, which in this article has no place, it would be time well and profitably spent if printers, especially apprentices, would familiarize themselves with the doctrines of holy writ. Certainly it behooves each and every one of us to study the fundamentals of law and government, cause and effect, as expounded in the scriptures.

All great nations and all great men, if not students of the Bible, have at least been so imbued with the correctness of its teachings that they have shaped their lives in a way that brought them to ultimate success and fame. To receive, one must give; to reap, one must sow; to see, one must open his eyes — he “must be born again.”

Every year we turn out printers by the hundred — printers who have served their five years and are granted their badge of entry into the ranks of journeymen. Yet how many of these printers find the toughest kind of luck in getting and holding a job on account of their inefficiency! Very often it happens that they have been too prone to listen to an inefficient tutor, rather than read the trade journals and books about printing and study for themselves.

Among men in every line of endeavor — doctors, lawyers, bankers, mechanics — we find three distinct classes of workmen: the good, the bad and the indifferent. The indifferent — those who are too lazy to

take an active interest in their work and who usually give a minimum of effort to receive a minimum of pay — sometimes make a decent and respectable living, if it can be called that, but no more. The bad — those inefficient ones generally termed “blacksmiths” — find little of encouragement anywhere and are shoved from pillar to post. The good — those who are wide awake, skilled workers and thinkers, those who are full of “pep and go” — are the ones who are prosperous and thrifty, who give and get, reap and sow, who are constantly being “born again” to the realization of life, progress and opportunity. We all belong to the same human family, and printers do not differ one iota from their brothers in other walks of life.

Success is the reward of patient endeavor.

Let us take a glance into an average shop. Two printers are working side by side at the case. One is extremely careful in selecting a certain size and face of type and in justifying his line; the other is reckless and selects the size and face of type nearest to him, saying in his careless, lazy way, “Oh, this will probably get by — at least I’ll take a chance.” He gives little heed to the justification of the line, saying again in his careless way, “The stoneman can doctor this up if it doesn’t lift — I should worry.”

The first printer is born and not made, because continually he is being born again to the realization of cause and effect. He anticipates the result of each effort. When his job is set and goes to the proofroom, the reader comments, “Mighty clean proof — some comp., that guy!” When the foreman or superintendent checks up the job, the size of types, the margins, the spacing, etc., he exclaims, “By Jove, but that fellow understands the relative value of types and white space, grouping and dressing up!” Next the stoneman gets the job; when he has little or no trouble in locking up the form he smiles complacently and says, “Regular cinch to lock up that comp’s jobs — every line justified, no binds anywhere, no ragged corners — just lock it up and shoot it!” When the pressman finally gets the job and submits proof for approval it is generally O. K., and he says, “What a relief not to have to lift every form two or three or four times! If that fellow set all the jobs in this shop, maybe I could get them out when promised.” Last, but far from least, the superintendent or employer comes around and sees the nicely executed piece of printing about ready for delivery and says, “Out already? I didn’t think you’d have the form yet!” To which the pressman makes reply, “Well, you see it’s just as I’ve said before: when that

comp. sets the job and it gets delivered to me on time in A-1 condition, no bad rules or type, all corners joined up, no bind, no loose type or quads — why, there’s nothing to it but get an O. K. and run them off.”

A few days later, perhaps a few weeks or months or years, but the time is sure to come, the man higher up recognizes this comp.’s ability and he goes forward to higher and better things. And then his former mess-mates, some of them, will say, “Lucky dog, that guy — got a pull somewhere!” Or else they might say, “No wonder — he’s a regular born printer!” Ever happen that way in your shop?

The many perplexing problems in the printing business are too well known by the craft generally to comment in detail on the inefficiency of the reckless and heedless printer. A thousand years of “making” will not produce in him the desired efficiency. He must be born again — learn to think *for* himself but *of* others. He must think of his fellows and endeavor to help lighten the burden of the world by making himself more efficient. For no man can by his own efforts make an article entire. It takes the many component factors to make a complete whole. And the better each individual piece of workmanship the better will be the finished product.

In other words, follow the Golden Rule. Don’t try to push over on others what you wouldn’t want others to push over on you. Or, more to the point, *do* for the other fellow what you would like to have that fellow do for you.

Herein lies the eternal question: How do poor boys with little or no schooling succeed to heights of eminence as men, where others with the best educational advantages fall by the wayside? The word “schooling” is quite apt not to be fully comprehended in its fullest sense. Many of our eminently successful men of today never even saw the inside of a grammar school, to say nothing of the high school or college. Yet where has there been one of these great men who has not “schooled” himself? To “school” one’s self does not mean merely to learn “readin’, writin’ and ’rithmetic.” It means to learn self-control, to study one’s self, to make the very best out of environment, and then by perseverance lift one’s self beyond it.

Truly, printers are born, not made. But it’s up to each and every man to decide for himself whether he is going to be “made” by circumstances, or be “born again” and again, into fuller realization of the bigness and importance of things, big and little — with emphasis on the “little.”

What we do upon some great occasion will probably depend upon what we already are; and what we are will be the result of previous years of self-discipline.—H. P. Liddon.

A House-Organ as a Salesman

BY TOM DELOHERY



ERMIT us first of all to congratulate you on the first two issues of *Pep*, which you have been good enough to send to us," O. E. Aleshire, of Parker, Aleshire and Hanson, insurance brokers, wrote to the Live Stock Press, Stock Yards, Chicago. "A number of us in the office have read them with keen interest.

We have for some time been considering the form of advertising for our own business, in the way of a paper or leaflet similar to *Pep*, and we shall be glad if you will send your representative to talk to us."

Frank J. McDonough, president of the Live Stock Press, and editor of *Pep*, called on Mr. Aleshire. He came back to the office with a monthly order for 1,200 copies of the booklet, and, in addition, secured other printing from this firm, so that the annual business of this one account will run in excess of \$1,000.

Up to the time he had received this letter McDonough did not know such a firm existed, and I presume Mr. Aleshire was not aware of the Live Stock Press until he read the first copy of *Pep*. The Press, a medium-sized plant, is located inconveniently as far as business in the loop district of Chicago is concerned; and while it does some advertising in trade papers, its name is not shouted from the billboards as are the names of larger printing houses. For this reason all of its business comes from personal solicitation — and from *Pep*.

When McDonough hit upon the idea of *Pep* other members of the firm did not look upon it with much favor. House-organs, they said, were usually dry, and carried little other than the firm's advertising. Witness the number which came into their own office, and how little they were read. But he was insistent. He was going to put out a booklet carrying his personal message — pep; and, as a slogan, he uses the line which one hears him repeat at least twenty times a day: "Ninety-five per cent pep."

The first issue of 200 copies was printed and exhausted within a week. A score or more letters poured into the office asking that it be sent regularly. Many of these requests came from people and firms which McDonough never heard of before. Several of them hinted that some business might be had if the Live Stock Press was as "live" as its house-organ. Customers dropping into the office went away with a copy of the booklet, and they were asking that it be sent to their friends.

At first it was decided to restrict the list to a few hundred names of people who might buy printing. The demand became so great, however, that it was decided

to send it to any one who would appreciate its messages of cheer and common sense. The mailing list now, after ten months, is 1,000. It goes to presidents, stenographers, clerks — in fact, to any one who shows pep, as the masthead reads. True, not all of these are buyers of printing, but having them friendly toward the Live Stock Press is of some value. Who knows but that some day the clerk of the present may be the purchasing agent, or the owner of the same or another company? This is McDonough's idea in permitting the list to be unrestricted.

It costs about \$100 a month to print and mail *Pep*. For a firm of its size this might be considered quite an item — and it is; but when you figure that *Pep*, in ten months, has sold between \$20,000 and \$25,000 worth of printing, the expense is very small. Advertising or billboard space could hardly be purchased at such a figure and produce as much work.

I have said it costs \$100, but in reality the expense is smaller, since several firms now getting out *Pep* as their own organ, use practically the same material as the Live Stock Press medium. Therefore, the original setup of type and makeup is sold again to these customers. Coming right down to it, mailing, press-work and paper are about the only items which enter into its cost.

It is believed by McDonough and other members of the firm that *Pep* will be instrumental in getting \$50,000 worth of work in the next year. The list is constantly increasing, and folks who have been reading the house-organ are showing signs of giving business to the Press.

That *Pep* is a real salesman has been proved time and time again. The insurance company's letter is proof; likewise is the \$10,000 worth of business which the firm gets from a business house located almost next door to the plant in the Stock Yards. Up to the time *Pep* was issued, this firm was letting its printing to a downtown plant; but after its officers read several issues of *Pep* they called upon the Press to print a small job. Satisfied with the price and service they turned more that way. Soon McDonough had all of the business, which includes a monthly house-organ, fashioned after *Pep*. Another firm in the same neighborhood was favoring a competitor. But *Pep* kept hammering away — its clean, wholesome stories and business editorials finally bringing home the bacon to the tune of about \$5,000 a year.

Ten months ago the market of the Live Stock Press was limited to a small part of Chicago. Today it is nation-wide, because *Pep* goes all over the country and is drawing business almost everywhere. I do not mean to say it is continually bringing in large orders, but letters received from people who read it promise work, or ask the Press people to bid on the printing they want

done. This booklet will fit in the ordinary business envelope and is mailed in that way. Often it goes with a bill or statement, and invariably a check comes by return mail. Aside from a business editorial or two, *Pep* contains a number of jokes, humorous stories, and human and interesting facts about the printing world.

One firm located away out on the other side of the city, far out of the Live Stock Press territory, knows *Pep* intimately because it has been calling upon them monthly. In a letter written not long ago a member of this firm said he has been reading the booklet for months, and while he has no printing to let at present, the owners of *Pep* have been invited to bid on 25,000 four-hundred-page catalogues which will be issued in the early winter. The letter winds up that if the Live Stock Press has as much pep as *Pep* they surely will land the job.

The Chicago branch of the Cleveland Metal Products, through its district manager, likes *Pep*, and, in return for the pleasure he gets out of it, he is turning over all of his printing to the Press. These are just a few instances of how *Pep*, with the aid of Uncle Sam, is bringing home business which otherwise never would have been secured. *Pep* is a salesman who does not become discouraged. Calling upon unresponsive customers month after month does not discourage it, because in the end any man's nature is going to soften under the pressure of good, clean fun and a hearty laugh.

It is quite plain that *Pep* never sings the "blues." Optimism is one of its chief messages. For instance, the May issue had an editorial on "Hard Times," written much after the fashion of Arthur Brisbane. McDonough has the knack of getting his stuff over with a lot of human interest, and probably this is the reason it takes so well and readily. Here is what he has to say on "Hard Times":

A number of years ago in an eastern city a well-known character, Jerry Moore, had fought his way into the limelight and was finally elected alderman from a "tough" district in which he lived. Through a dominating personality Jerry had put the fear of physical violence into the hearts of most men who knew him, and was the bully of his district.

One night a dance was given and one of the dancers had occasion to go to the bar below. Jerry was there, and on seeing the young man in his "glad rags" made him a target for his abusive remarks. "I'm busy right now," said the young man, "but I'll be at the store tomorrow morning, and if you don't come and apologize before ten o'clock, I'm going to give you a thrashing."

The next morning Jerry, without intending to apologize, visited the store. The young man, on seeing him, invited him outside, where he gave him the worst drubbing of his life. Within ten days Jerry was whipped ten times. Men who had allowed him to tweak their noses sought him out and gave him what they said he had coming to him for some time. Jerry soon left town. It was not his personal prowess, but fear in the hearts of the other men that had made Jerry prominent.

The wail of "hard times" looks to me like an exaggerated Jerry Moore. It has men frightened. They fear to attack it. It has a great deal of bluster and some strength, but isn't so serious as many business men think. All we need is a few more men like the young dancer to show the way, and then thousands, with courage, will see how easy it will be to drive Jerry Hard Times out of town.

McDonough believes in what he has said here. His business shows it. Last fall and spring, when the printing trade was anything but bright, the Live Stock Press plant was having a hard time in getting work out on time. It was jammed to the guards, simply because they were right after business all of the time. The fact that business conditions were not very rosy did not make any difference. They believed that some printing just had to be done, and it was up to them to get what work was available.

"My idea in starting *Pep* naturally was to increase our business — to get us in contact with people we otherwise might never meet," said McDonough. "To do this I had to make it different from the usual house-organ. In the first place, the size is odd for an organ of this kind. This makes it handy to mail, and makes it convenient for the man at the other end to place in his vest pocket to read when he gets a chance.

"The contents puzzled me at first. All of the house-organs we get are filled with advertising of the people who put them out. We seldom read them — sometimes we never even open the envelope. Finally I decided that one thing human beings like to do is to laugh and have fun, no matter how old they may be. We all like to laugh, and we will often stop in the middle of important work to do it. Nothing stimulates a man like a good, hearty laugh, and he appreciates good stories because he tells them over again.

"However, it would not do to put out a book of stories; it must have something serious. For this I have a little business editorial — one in which I try to apply common sense to the various problems of the day. I think this stuff is well liked, according to what people tell me.

"*Pep*, so far, is a book which all of us would read, because it is interesting and will promote a laugh or two, as well as give us a little food for thought. My next problem was to get over the message that the Live Stock Press wanted the printing work of all readers; but I did not want to spoil it by coming right out with this request. What I did do was to make *Pep* a model job of printing — attractive paper, ink, makeup, cover and color, the kind of a job that you look at several times in trying to pick a fault, so well done is it. Each issue is an ad. for us.

"With the exception of our plate, which is printed on the back and second inside cover pages, and a white page inserted in the center of the booklet, we do not have any direct advertising in *Pep*. The insertion stands out, and for the most part is given to pictures of various departments of our plant, showing the people our customers are likely to meet.

"In hitting upon *Pep* as a name for our organ, I simply used one of the things taught to me in the army. The war, so we students were told, was a business, and pep was a big factor in winning it. Now, then, if pep helped in the business of winning a war, why would not the same characteristic help in ordinary everyday business, where the competition is just as keen as war? To me this seemed a reasonable conclusion, so I named the

booklet *Pep*, and as a motto or slogan I have 'Ninety-five per cent *Pep*,' which our teachers said was the required amount to become an officer.

"It is my experience that if a man has this much pep in business life he will get ahead. *Pep*, to me, means punch, energy and perseverance. These three things, coupled with common sense, will make any one a success. A cracking good salesman must have them — hence, again, the name for *Pep* is correct, since it has been bringing business to us.

"I think there is a big field for the house-organ if it is done right. The trouble with most of them, as I see it, is that they devote too much time to tooting their own horn. Of course, it is different in that we sell printing, and our work can speak for itself; but if a shoe man has good taste in makeup he can command the respect of the reader in so much as he will want to know who put out the booklet. Then, again, by making

the contents newsy, clean, wholesome and humorous, one never tires of reading it."

McDonough went into the army from a cashier's job, but when he returned he found himself in the ranks of the unemployed. Knowing a little about the printing business, together with two friends he bought a plant which was sliding, and which had fierce competition. His ex-employer, who, by the way, is his competitor, predicted the sheriff's lock would be on the door in a month. That was three years ago, and conditions are almost the reverse.

Pep has put McDonough and the Live Stock Press in the fight, and they are increasing their business right along. At the outset the plant appeared to have more machinery than they could use, but in the last year they have been compelled to add several more machines in order to take care of the new accounts which have been solicited — most of them by *Pep*.

A Few "Hunches" for the Small-Town Paper

BY JOHN E. ALLEN



POSSIBLY one of the principal reasons why many editors of small-town newspapers find it difficult to secure regular features of exceptional interest to their readers is that those editors search too far afield and neglect to capitalize the countless latent features easily within their reach. By this it is not meant that those editors really go outside of the home community in quest of feature material, but rather that in their local search they attempt to find the unusual and fail to appreciate and take advantage of the interest value of the obvious.

To say that people are most interested in themselves and in their friends and acquaintances is to state a truism. Most editors appreciate this truth, and most small-town editors prove their belief in it by running in their papers all the proper "personals" available. But how many editors put this truth to work for them as effectively as they might?

At least one does. For several months there appeared each week in a certain newspaper in the Middle West an illustrated story of a resident of the community in which the paper circulates. The ones written about in the series were not exceptional persons. They were "of the people." For instance, the paying teller of a local bank was written up in one story. The captain of a local fire station was made the subject of another. The custodian of the city hall was featured in a third. A salesman in a local shoe store was presented in a fourth — and so on.

No extravagant statements were made in the write-ups. Superlatives were kept out. And shortly after the running of the first few stories the readers began

to take them seriously, and to look forward expectantly to each new one in the series. No doubt a good deal of the interest displayed was due to the fact that the subjects of the stories were "ordinary people," personally known to a large percentage of the readers of the paper. Moreover, there was the implied suggestion that the average reader himself might soon be the subject of a story. And it is established beyond doubt that inspiration comes from viewing the attainable.

A peculiar thing about this capitalizing of the obvious in the way of features is that stories of the sort referred to are as easy to get as they are interesting to read, and the field of choice is a big one.

* * * *

Under the column head, "What They Say," the editor of a paper in a small town in the South has for some time past been running a feature of exceptional interest to many of his readers.

Perhaps the feature can be described best as a series of little stereotyped interviews. Several times a week the readers of the paper referred to are made familiar with the answers given by certain persons, probably well known to them, to questions put by a member of the editorial staff. The questions take in various subjects and, when answered conscientiously, show how the persons interviewed regard certain aspects of life.

To illustrate, here is a list of questions recently put to a doctor well known and influential in the community:

- 1.— What do you think will be the most noticeable result of the trade excursion to be held Wednesday?
- 2.— What is your favorite amusement?
- 3.— What is your hobby?
- 4.— What subject did you find most interesting at school?
- 5.— What is your favorite season?

- 6.—What is the best method of getting business?
 7.—Who is your favorite author?
 8.—What would be the best institution for the younger men of the city?

It will be noticed that the list of questions is a short one. And in each interview published, the answer to each question is printed in a single sentence — and sometimes in a very brief sentence at that. The result is that "What They Say" is a snappy feature and one in which many persons are interested.

To give the feature even more appeal, a statement to this effect is carried at the end of each such interview published: "Tomorrow may be your chance. So watch out. He's coming."

* * * *

Concreteness in advertising, we are told and told truly, is better than the abstract. There is no gain-saying the sound sense of this assertion. The trouble is that a good many publishers, while apparently familiar with the fact, often fail to use it to advantage.

Not so, however, with the owner of a certain daily paper in a certain small town, for he consistently bears down on the specific in his printed talks with the public.

Some time ago a little two-line want ad. was reproduced with other matter in a display spread boosting his classified section. The duplicate ad. was given a prominent position in the display and set off with rules and focusing arrows. Below was printed, in effect, the following: "This little two-line want ad. in the *Voice* Monday rented this fine home at an advertising cost of twenty cents. *Voice* want ads. reach nearly everybody in Blank."

The display as it appeared brought home forcibly to many property owners and others the fact that a very small expenditure of money could be made to bring about certain desirable results. The chances are that a majority of the readers of the ad. already knew the paper's rates; but the information put forth in that certain display was so tangible that the facts in the case were made doubly convincing and of much more lasting appeal.

Boosting the classified section by the use of the concrete, incidentally, is one of the least painful ways of producing convincing advertising. The original ads. themselves attract the attention sought; the elaborating display merely explains the facts in the case. Thus, the most effective sort of want ad. publicity practically writes itself.

* * * *

The sending of sample serial stories to publishers by plate houses is a common procedure in the publishing business. For a long time past it has been the custom with some supply houses to send out the complete story in newspaper form to the publisher whom they desire to interest in the purchase of the plate rights for his locality. The idea, of course, is to let him see just how interesting the story should be to his readers.

A progressive daily paper in a small town in the Middle West recently saw a chance to interest its

readers, regular and occasional, in a forthcoming serial story by employing the same tactics with them. A form letter was prepared for the circulation department and sent, together with a full eight-column newspaper-sheet circular, to each one of many selected non-subscribers. About one-fourth of the circular carried illustrations and "booster matter"; the balance contained the first nine chapters of a story to appear daily in the paper.

The letter and circular added many subscribers to the paper's list. Many recipients of the printed matter, attracted to the opening chapters by the illustrations and the "booster paragraphs," began the story and then wanted to finish it. Consequently they ordered the paper for a short time or longer.

The same type that is to be used in presenting the story in the paper can be used in printing such a circular, and the cost of news-print is comparatively low.

* * * *

Another good way for the publisher in the smaller town to gain new patrons is for him to conduct some "indirect service" occasionally. A case in mind should show just what is meant by "indirect service."

A certain publisher in a small town knew that many of his patrons were interested in threshing machinery. The publisher did some thinking and then followed it up with the proper sort of action. Early in the spring of the year he got in touch with a reputable farm-machinery house and arranged with the manager to stage near his town, at a specified time, an exhibition of a threshing outfit in actual operation. Then for a month or so he ran in his columns weekly unobtrusive paragraphs about the project being planned by the paper. The thing was thoroughly advertised, and when the day for the demonstration arrived a good crowd was present to look things over. And the publisher took particular pains that most of those present should know that the demonstration was being conducted as part of the service rendered the community by the paper.

A reasonable fee was charged the machinery house for the idea of the exhibit and the carrying out of the details of the proposition. In addition, the publisher gained a good deal of favorable publicity from the venture. The proposition convinced many people that their publisher was a wide-awake and progressive man, with the interests of the people at heart.

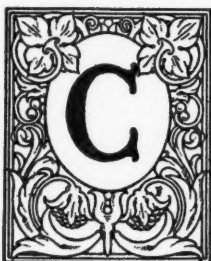
That's the thing that counts — getting the people to believe in the publisher — and quite often this desirable state of affairs can be brought about by doing certain things of an apparently trivial nature.

One of the best things about the scheme just explained is the fact that the staging of the exhibition called for only a small amount of the publisher's time. The proposition was not in the least a burden. He simply put a little idea to work for him on the side and kept right on with his regular duties.

Moreover, he had the satisfaction of knowing that he had been of genuine service to those who contracted for threshing outfits, by having put them in direct touch with a reliable manufacturer.

How Much Space Will It Take?

BY WILLIAM H. JACKSON



CASTING off or determining the amount of space copy will occupy in type has ever been a troublesome task to even the most competent layout man. Many methods have been used, some simple and efficient, others complicated and laborious. The average compositor, if left to himself to determine the amount of space a given piece of copy will occupy, will almost invariably choose a size of type too large for the allotted space, with the result that the work is unduly crowded, or part or all has to be reset in a smaller body.

If the work has been taken on a cost-plus basis, and a charge is made for the time involved in resetting because of the incompetence of the compositor or the person who does the casting off, the customer is made to bear an unreasonable burden. If the work has been undertaken at a price agreed upon in advance, the estimator has to stand the criticism that usually follows when a checkup is made between the estimated time and the actual time.

Evidently the early master printers had their troubles in estimating the amount of space or the size of body a given amount of copy would take. In our day most all copy that comes into the printer's hands is typewritten; that which appeared up to twenty years ago was in manuscript form.

Joseph Moxon, in his "Mechanick Exercises" (§9. Of Counting or Casting off Copy," page 250, second volume), gives two interesting methods pursued in his time (1683) for calculating the space a piece of manuscript would occupy when translated into type.

§9. Of Counting or Casting off Copy.

Counting or Casting off Copy (for both Phrases are indifferently us'd) is to examine and find out how much either of *Printed Copy* will *Come-in* into any intended number of *Sheets* of a different *Body* or *Measure* from the *Copy*; or how much *Written Copy* will make an intended number of *Sheets* of any assigned *Body* and *Measure*.

The Rule and Method of *Counting off* either *Printed* or *Written Copy* is the same, only *Written Copy* is more difficult, because subject to be irregularly Writ: Therefore I shew you how the *Compositor Casts off Written Copy*, I do at the same time inform you how to *Count off Printed Copy*.

The *Compositor* therefore first considers what *Bodied Letter* his Work is to be wrought on: then he carefully peruses the *Copy*, considering with himself whether it be evenly *Written* or unevenly *Written*, viz. whether it be throughout of an equal siz'd hand, or whether part be close *Written* and part wide *Written*; if it be an equal siz'd Hand, that is, equally close *Written* in general, as well between *Letter* and *Letter*, *Word* and *Word*, as between *Line* and *Line*, he has farce more trouble to *Count it off* than *Printed Copy*.

Wherefore, the *Measure* being given, he *Composes* one *Line* in his *Measure*: The *Matter* he *Composes* he chuses

out of that part of his *Copy* that in his Judgement he admits is most indifferently *Written*, between *Wide* and *Clofe*, as being such as his whole *Copy*, one part with another, will likeliest *Come-in* alike with. This line being *Compos'd*, he considers how much of his *Copy* it takes up, viz. whether it runs *Line* for *Line*, or whether two *Lines* of his *Copy* make one *Line* in his *Stick*; or whether a *Line* and a half, or a quarter, or half quarter of his *Copy*, &c, make one *Line* in his *Stick*; or whether a *Line* of his *Copy* make two *Lines* in his *Stick*, or a *Line* and a half, or a quarter, or half a quarter, &c. and accordingly calculates what juft number of *Lines* will make another juft number of *Lines* in his *Stick*. For Example.

If his *Copy* and *Measure* run *Line* for *Line*, then consequently 10, 20, 30 *Lines* of the *Copy* will make 10, 20, 30 *Lines* in the *Measure*; and accordingly he counts what number of *Lines* in his *Copy* will make a *Page*; and by that, what number of *Lines* will make two *Pages*, four *Pages*, eight *Pages*, and consequently so many *Pages* and *Sheets* as he is to *Count off*.

If two *Lines* of *Copy* make one *Line* in the *Stick*, then consequently ten *Lines* in the *Copy* will make five *Lines* in the *Stick*; twenty *Lines* in the *Copy* will make ten *Lines* in the *Stick*, &c.

If a *Line* and a half of the *Copy* make one *Line* in the *Stick*, then fifteen *Lines* of *Copy* makes ten *Lines* in the *Stick*, thirty makes twenty, &c.

But a pair of *Compasses* makes the best expedition in *Counting off* of *Copy*, and (by my experience) I have found the surest way. I *Compose* one *Line* as aforefaid; if the *Line* I *Compos'd* Gets-in part of the next *Line*, viz. the second *Line* of the *Copy*, I place one Foot of a pair of *Compasses* at the beginning of the *First Line*, and open the other Foot to what was *Got-in* of the *Second Line*, and turn the *Compasses* about upon the Foot in the *Second Line*, till the other Foot reach the *Third Line* of the *Copy*; then turn about the Foot in the *Third Line* of the *Copy* till the other Foot falls in the *Fourth Line* of the *Copy*; and so from the *Fourth*, to the *Fifth*, *Sixth*, &c. till the *Compasses* end with a *Line* in the *Copy*, or near the end of a *Line*, remembering as I go along, how oft I turn'd the *Compasses* about. Suppose, for Example, seven times: Then I number the *Lines* of *Copy*, beginning with the first *Line* and ending with the last *Line*, that the Points of the *Compasses* were turn'd over, and find them Eight, Nine, Ten, &c. and say Eight, Nine, Ten, &c. *Lines* of the *Copy*, makes Seven *Lines* of the *Measure*.

As I now have shew'd you how I *Count off* *Copy* if it come in more than *Line* for *Line*, so I shall shew you how I proceed if a *Line* in the *Copy* Drive out in the *Measure*.

It is by placing one Foot of a pair of *Compasses* at the farther end of the first *Line*, and opening the other Foot to the place where the *Compos'd* *Line* ended, and by turning about the *Compasses*, as before, to the Second, Third, Fourth *Lines*, &c. till they end in the beginning of a *Line* in the *Copy*; for then (as before) counting the number of *Lines*, beginning with the first, and ending with the last; Suppose Eight, Nine, Ten, &c. I say Eight, Nine, Ten &c. *Lines* of the *Copy* makes so many *Lines* as is the number of times the Feet of the *Compasses* were turned about, between the first *Line* and the last *Line*.

The first method used by Moxon is not unlike that employed by many printers nowadays. It is hard to understand, however, how Moxon's compass method would work out with any degree of accuracy, even though it were employed on typewritten copy, which, of course, runs absolutely even as to the number of words and spaces within a given width.

In the opinion of the writer, the best method yet evolved is that shown in the following schemes which are used daily, and which have been found accurate and workable with the minimum of calculation.

Each face of type in the plant is set up in series, from the smallest to the largest of the series. Over a line of each size is a line divided by vertical marks into

CASLON 471

	2 4 6 8 10 12 14 16 18 20 22 24 26 28 30
1 A-6	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR ONE PEOPLE TO DISSO 1234567890
1 B-6	When in the course of human events, it becomes necessary for one People to dissolve the POLITICAL BONDS WHICH HAVE CONNECTE
	2 4 6 8 10 12 14 16 18 20 22 24 26 28 30
1 A-8	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR ONE 1234567890
1 B-8	When in the course of human events, it becomes necessary for one People to dissolve THE POLITICAL BONDS WHICH HAVE
	2 4 6 8 10 12 14 16 18 20 22 24 26 28 30
1 A-9	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSAR 1234567890
1 B-9	When in the course of human events, it becomes necessary for one PEOPLE TO DISSOLVE THE POLITIC
	2 4 6 8 10 12 14 16 18 20 22 24 26 28 30
1 A-10	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NEC 1234567890
1 B-10	When in the course of human events, it becomes necessary for one PEOPLE TO DISSOLVE THE POLITI

BODONI BOOK

	2 4 6 8 10 12 14 16 18 20 22 24 26 28 30
5 A-6	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR ONE PEOPLE TO DISSOLVE 1234567890
5 B-6	When in the course of human events, it becomes necessary for one People to dissolve the political bonds which have connected them wi
	2 4 6 8 10 12 14 16 18 20 22 24 26 28 30
5 A-8	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NECESSARY FOR 1234567890
5 B-8	When in the course of human events, it becomes necessary for one People to dissolve the political bo
	2 4 6 8 10 12 14 16 18 20 22 24 26 28 30
5 A-10	WHEN IN THE COURSE OF HUMAN EVENTS, IT BECOMES NE 1234567890
5 B-10	When in the course of human events, it becomes necessary for one People to dissolve

Scheme for showing number of average length words in different series of type that will go into a line.

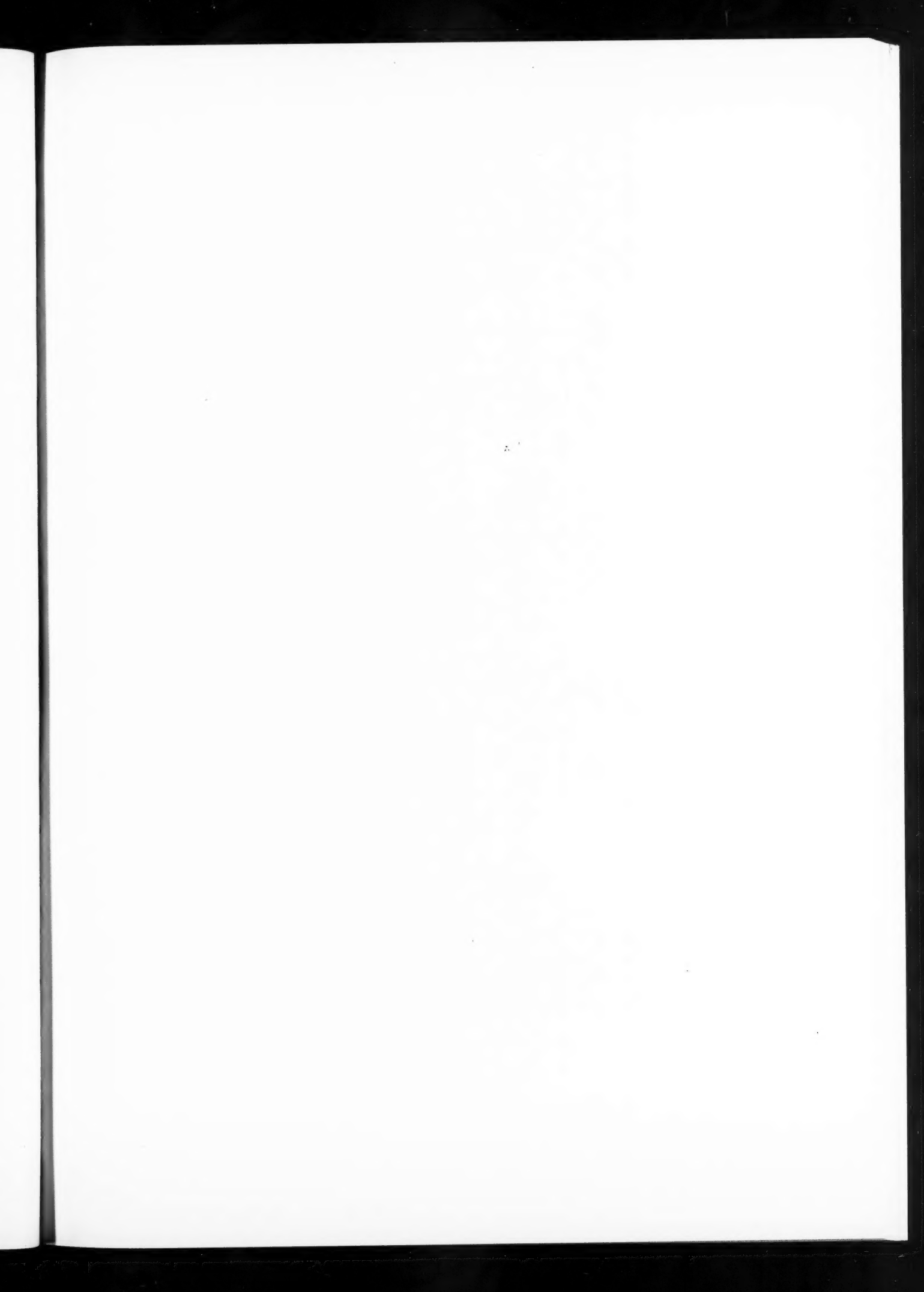
Several tables have been compiled within the past hundred years giving the number of words within a square inch of various sizes of body type, from five to eighteen point, and even larger. Possibly these tables are more extensively used than any other method. They can not be depended upon, however, unless due allowance is made for the use of a preponderance of longer or shorter words in the copy than that on which the tables are based; allowance must likewise be made for difference in the "set" or width of the face over that in which the copy is to be composed.

The "Black Book," or price list, issued by the United Typothetæ of America gives a series of tables showing the relation between typewritten copy and various type faces. These tables are much more useful and accurate than the tables giving the words to the square inch, and will probably be more extensively employed as the craft becomes familiar with them.

pica ems. A glance shows how many words of average length (or by counting, how many characters) will go into a line of any desired width of the size of face chosen. A few minutes' study of the scheme is all that is required to grasp its possibilities.

The Caslon 471 and Bodoni faces up to ten-point are reproduced here. It seems that only these two are necessary to show without further explanation how helpful this method can be to the layout man or the estimator in determining quickly and accurately how much space the copy will occupy in any size or style of letter.

NOTE.—The extracts from Moxon are taken from "Moxon's Mechanick Exercises; Or, The Doctrine of Handy-Works applied to the Art of Printing. A literal Reprint in two volumes of the First Edition Published in the year 1683, with preface and notes by Theodore L. De Vinne." New York, The Typothetæ of the City of New York, 1896. (Vol. II, p. 250, et seq.) A lower case "f" has been used in place of the long "s" of Moxon's time. The words in italic are in italic in Moxon's book.





View at the Union Printers' Home, Colorado Springs, looking toward the entrance from the main building. Enlarged from a postal size photograph made by Roy A. Donald, through whose courtesy this picture is shown here.



THE INLAND PRINTER desires to take this opportunity to express its great appreciation of the large number of highly complimentary letters that have been received regarding our special issue for August, the Greater Printing Industry number, published in honor of the printing house craftsmen in connection with their Second Educational Graphic Arts Exposition. Not only have compliments come to us by letter from all parts of the world, but we have also received many verbal comments, especially at our exhibit during the week of the exposition. It is exceedingly gratifying to us to have this special effort received so well by our many friends and readers. Were it possible for us to do so we should like to acknowledge each letter individually, but owing to the great number received, and also the great amount of detail work connected with getting out a journal of this kind as well as taking care of the large amount of regular correspondence, it is a difficult matter for us to do all we should like to do. We assure our readers that our appreciation of their kind expressions is none the less sincere because it is given in this general manner. We also take this opportunity to acknowledge our indebtedness to those who coöperated with us in getting out this special number. It shows the spirit that exists in the printing industry — the spirit of true coöperation for the benefit of the entire industry.

THE printing house craftsmen have added another link to the chain of their accomplishments, and the craftsmen's movement has been decidedly strengthened by the Second Educational Graphic Arts Exposition, held at Boston from August 28 to September 2. A report of the convention as well as a review of the many splendid exhibits will be found in another part of this issue. The great amount of space required for the review of this important event makes it necessary to leave out the mention we should like to make of those who were responsible for the remarkable success of the convention and exposition, which goes into history as the largest and best thing of the kind that has ever been attempted. The names of these men have appeared in preceding issues in connection with the advance publicity given through these columns. To them the printing and allied industries are indebted in an extremely large measure, and theirs is the satisfaction of having wrought well for the advancement of the craft which, above all others, has held the leading place in advancing the interests of all mankind. They have set a standard which it will be difficult to improve upon, but our faith in the ability of the men making up the rank and file of the craftsmen's organization is such we can say without hesitation that when the time comes to hold another event of the kind it will not in any way fall below the two

that have already been held. We look forward to a great future for the craftsmen's movement. It has a distinct place in the printing field, and we know it will measure up to the responsibilities its leaders have assumed for it.

THE month of October brings two additional gatherings of importance to the printing industry. First, the annual convention of the United Typothetæ of America, which will be held at Cleveland October 16 to 20, and second, the convention of the Direct Mail Advertising Association, to be held at Cincinnati from October 25 to 27. Each of these organizations is engaged in a great educational work which is of benefit to the printing industry as a whole, and both are deserving of the support of the trade. Items regarding the meetings will be found in the Trade Notes section of this issue. Matters having a bearing on the future advancement of the fields represented by each organization will undoubtedly receive considerable attention, and a large attendance is desired at both places. It is certain that those who attend will be well repaid for the time spent. It is to be regretted that arrangements were not made to distribute the three events — the craftsmen's exposition and these two conventions — over a wider space of time. Coming so close together it makes it rather difficult for many to be away from their businesses. Undoubtedly a large number who were in Boston would like to be in Cleveland or in Cincinnati this month, but will find it impossible to be away from their regular duties so soon afterward. This brings up the thought that it would be well if the leaders of each organization could get together in some way and arrange to have more time between their conventions, keeping in mind the fact that there are a great many who want to take advantage of the benefits to be derived from these meetings but who are not in a position to leave their offices so much of the time.

Instruction in Printing in Public Schools

Ever since printing was first introduced as a subject for study in the public schools there has been more or less discussion regarding the methods followed in the instruction given, as well as keeping the work under the control or the supervision of responsible bodies made up of printers. It can not be denied that printing offers an interesting subject for instruction in the public schools, and that there is a place for it. Neither can it be denied that under proper supervision or conducted in the proper manner the teaching of printing in the public schools should prove of great benefit to the industry as well as to the pupils taking the work. It must be acknowledged, however, by all who have given any thought to the matter that by far too

many of the classes have been formed and conducted without a definite plan or method of instruction and the work has been on too haphazard a basis.

It is time some definite thought was given to the matter, and some concerted action taken toward seeing that the instruction, if it is to be continued, as it should be, is based on some systematic plan so that the pupils will derive the greatest benefit from it and so it will meet the requirements of the printing industry. Properly conducted, the work should be of benefit both to the pupil and to the industry. Improperly conducted, the work is detrimental to both.

We can not too highly commend the pamphlet issued by the department of education of the United Typothetae of America, under the title, "Instruction in Printing in the Public Schools," a copy of which should be in the hands of every one interested in the matter. We have before us the latest revised edition of this pamphlet, which shows clearly the constant attention and study being given this subject by those in charge of the educational work of the organization. The first part of the pamphlet was prepared during 1918 and submitted in the form of a report to the officers and Executive Council, and later to the annual convention, being approved and adopted by both bodies. The rest of the material is devoted to such subjects as the preliminary investigation that should be made before starting a school, a recommended two-year vocational course of study in printing, the equipment for a trade school for apprentice printers, etc.

Here in this pamphlet it would seem that the printing trade has practically everything essential to the proper consideration of the subject, from the work of determining whether a class in printing should be started, through the selection of the equipment, and even to the proper kind of instructor as well as the material to be used for the purpose of instruction. With this material so clearly and thoroughly presented as it is, there should be no good reason for not having printing classes conducted upon the proper basis.

To go into detail here regarding the recommendations made in the pamphlet is unnecessary. Copies are available to all who are sufficiently interested to write for them, addressing the United Typothetae of America, 608 South Dearborn street, Chicago. We urge a careful reading and study of it because of its great importance to the trade as a whole. If the entire industry could get together for the purpose of having all instruction in printing in schools conducted along the lines set forth it would be a decided step forward.

The Audit Bureau of Circulations

One of the greatest factors in establishing and maintaining a high standard of ethics in the publishing field is the organization known as the Audit Bureau of Circulations, which was formed about eight years ago for the purpose of auditing and verifying the circulations of magazines and newspapers which were willing to subscribe to the requirements and become members of the bureau. The principal object of the bureau since it was started has been to eliminate the evil practices that had crept into the industry of overstating or padding circulation statements in order to make a good impression upon advertisers. So successful has the work of the bureau been in the years of

its existence that the unscrupulous publisher who padded his circulation is now practically a thing of the past.

The organization has become so widely recognized that it now numbers among its membership 156 magazines, 253 business publications, 94 farm papers, 852 daily newspapers, as well as 108 national advertisers, 148 advertising agents, and 159 local advertisers, and the A. B. C. statement is an assurance of honest dealing in circulation figures. The advertiser who has an A. B. C. statement presented to him by a magazine or newspaper knows definitely what he is buying in the way of circulation when he signs a contract for advertising space.

It is somewhat surprising that after these years the question should be raised about admitting publications of free circulation to membership in the bureau. Nevertheless the question has arisen, and a determined effort, it seems, is being made to have such publications admitted. The question will come up for settlement at the annual meeting on October 20 at the Hotel LaSalle, Chicago.

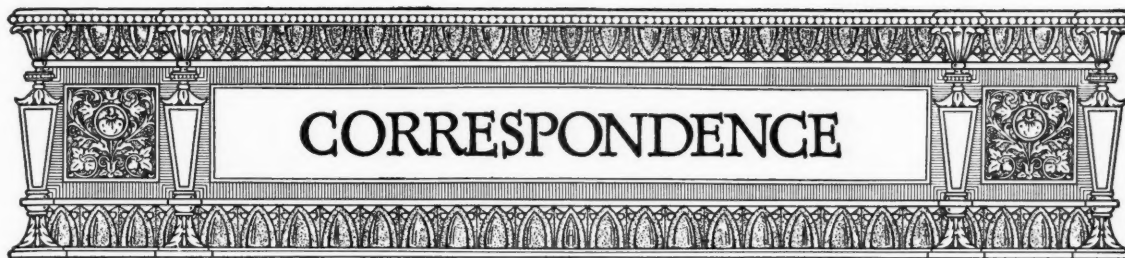
THE INLAND PRINTER joins in the opinion of *Editor & Publisher* (editorial in issue for September 9) that if these publications are admitted to membership, then, "On the same theory why not admit to membership the retailers' free shopping news, the free trading-stamp paper, the painted sign, billboard concerns and the street car card companies who have a multitude of sales arguments as to their 'circulations,' every whit as sound as the arguments of the 'free circulation' publications?"

It now rests with the members to decide the question at the annual meeting. The newspaper members, it seems, are strongly opposed to admitting such publications to membership. On the other hand, rather strangely, it seems, some of the magazines, a majority of the advertising agents, many of the national advertisers, and some of the farm papers are as strongly in favor of admitting them.

If the doors of the bureau are thrown open to publications having free circulation, what then can be the use of going to all the work necessary to audit and verify the circulations of the regular publications? What incentive would there be for publishers of the regular publications who are making an earnest effort to maintain their circulations on an honest and above board basis to continue putting their money into the support of the bureau?

It is to be hoped that all the members will give the matter earnest consideration, and cast their votes for the best interests of the bureau and the publishing industry. Those who are unable to be present to cast their votes in person can vote by proxy, and those who are opposed to the admission of free circulation publications should send their proxies to E. R. Shaw, publisher of *Power Plant Engineering*, 537 South Dearborn street, Chicago. They can rest assured that their interests will be ably taken care of, as Mr. Shaw, a member of the Board of Directors, has been one of the most active workers since the bureau was organized and is one of the strongest opponents of the admission of publications of free circulation.

The issue is a strong one. It will be warmly contested. Upon the outcome will depend in a large measure the future success of the bureau which has stood for all that is to the best interests of the publishing industry. Therefore we urge members to weigh the matter carefully, and either be present to cast their votes in person or send their proxies to Mr. Shaw.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

"Color in Theory and Practice"

To the Editor: FERNBANK, CINCINNATI, OHIO.

I have read with much interest A. E. O. Munsell's reply to my criticism of the Munsell system of color, in the August issue of *THE INLAND PRINTER*, and have no fault to find with his very natural desire to defend this system; but I do not see that he has lessened in any degree the chief objections that I raised as to the practical workings of the system.

The only practical application of the system that has come to my attention is the Strathmore "Grammar of Color," a work that was arranged and prepared under the authority of the late A. H. Munsell. And this work clearly shows the system to be vitally defective in several important particulars—all of which are explained in my article, "Color in Theory and Practice," published in *THE INLAND PRINTER* for May, 1922.

A practical description of the Munsell color system is contained in the "Grammar of Color" and was prepared by T. M. Cleland, of New York. Referring to this system in a footnote on page 13 he says: "It should be borne in mind that this system does not deal with the pure science of color as wave lengths of light, but merely with color as manifested and commonly used in pigments."

This statement shows that Mr. Cleland considered the system as directly applicable to the practical use of pigments; and yet in Mr. Munsell's reply to my criticism is a contrary statement as follows: "But the Munsell system does not deal in any way with the results of pigment mixture; this basis was early rejected by Mr. Munsell in favor of mixture by means of the Maxwell disks, etc."

These two opposing statements may "balance" one another, but they certainly are not in harmony.

If, as Mr. Munsell says, "the system does not deal in any way with the results of pigment mixture," then I should like to know by what strange method the system can be applied practically without including the mixture of pigments. Mr. Munsell surely does not claim that the mixture of colors by use of the Maxwell disks is a *practical* application of the system? And yet, his statement leads one to infer that this is what he means.

By this time it should be common knowledge that a practical application of any color system, in painting or printing, must of necessity include the mixture and use of pigments.

Then, again, Mr. Munsell gives slight consideration to a vital defect of the system, in the following words: "That certain pigments change their hue when mixed with neutral gray pigment is interesting, but it has nothing whatever to do with the theoretical accuracy or practical utility of the Munsell system." Now, I think I have clearly demonstrated that it has a great deal to do with the practical utility of the system. The axis or center pole of the system is made up of nine neutral grays of different tone values ranging from white at the top to black at the bottom. I have shown that in a prac-

tical application of this theory in the production of colors for the Strathmore "Grammar of Color," when a neutral gray was mixed with yellow, the resulting color loses its hue relation to yellow and becomes *green*. This result discredits the claim to practical utility of the system.

As to the question, "What is a positive green?" the answer is very simple: Any green in which very little yellow or blue is visible.

Concerning paragraph six of Mr. Munsell's reply, I would say that any system of color that fastens a name upon a color without regard to its visual appearance, is certainly wrong. This seems to have been done for the sake of "theoretical accuracy." This paragraph is completely answered in my criticism of last May in the paragraph commencing with the words "The naming of colors under this system is misleading, etc.," at the bottom of page 204 of *THE INLAND PRINTER* for May, 1922.

I again assert that the hue of any color produced by the mixture of any two basic contiguous colors should be given the qualifying name of the visible predominating color in that mixture; and not falsely named for the sake of sustaining the arbitrary rules of any theory.

The mixture of colors upon the Maxwell disks is not a very reliable guide for the user of pigments, whether he be a painter or a printer. For illustration, the writer has just made a disk of white cardboard and divided it into fourteen even sectors. Four of the sectors at even distances were painted *yellow*, and the remainder (ten) were painted *blue*. The colors used were very close to the colors of process inks. When this disk was rapidly revolved, the result was a perfectly neutral *gray*. I then mixed the two pigments in the same proportions as shown on the surface of the disk, and the result was a very pleasing *green*. This is only another demonstration in color of the difference between theory and practice. J. F. EARHART.

SAY SOMETHING

Of the making of many books there is no end. Of the printers to make them there is no end. Of the prices on the printing there is no end. Of the qualities that go with the prices—that's a very different matter.

There's a place for as many kinds of printers as there are kinds of buyers, and the range extends from unspeakable to unimpeachable. The negligible buyers belong with the negligible printers, and the others pair off according to kind.

Part of the trouble today is the result of people stepping down out of their class. Many have done it in the false belief that they are saving money. In the end they find that it is not economy but degeneracy. You can't save by stepping down.

Prices on printing are not reducible in exact proportion to the reduction in quality that must go with the prices. For every dollar of cash saved, the buyer sacrifices more than a dollar's worth of inherent goodness, either as quality or as hours of his time for which he pays a penalty.—*Warde's Words*.

Linn Boyd Benton—The Man and His Work

BY HENRY LEWIS BULLEN



IN this series of biographies we have endeavored to make clear the causes and the personalities underlying epochal changes in the art and the machinery of printing. Thus far we have been concerned with men of the past. It is now our loving duty to acquaint this generation of printers with the services to them, and to succeeding generations, of a printer, now living, who is the greatest mechanical genius our art has fostered. If hitherto printers, in general, have been unaware of their indebtedness to the genius of Linn Boyd Benton, it is chiefly because of his modesty and the fact that his inventions are process machines, the use of which is limited to less than a score of manufacturing concerns, though the products of the machines are the most vital parts of the equipment of a majority of the printing houses of the world.

Gutenberg's inventions of movable types and a printing press were clever adaptations to printing purposes of appliances already in use in other crafts. König's invention of the flat-bed cylinder press was a successful adaptation of the unused and unusable invention of Nicholson. Bullock's invention of the web perfecting press was a successful adaptation of earlier inventions, including Nicholson's. Richard March Hoe's type-revolving press was similar in principle to at least three other presses, all of which failed through lack of an effective means of holding the types on the cylinders, which lack Hoe supplied by means of his wedge-shaped column rules. Mergenthaler had little originality—he was persistent in developing other men's ideas, but never satisfactorily, and was by no means a brilliant mechanic. When he severed his connection with those who had poured out nearly two million dollars in experiment, the linotype machine was a failure. It was made marketable by Philip T. Dodge, who utilized the inventions of Benton and Schuckers and Rogers to make it the huge success it ultimately became. This we declare on the highest authorities. It is the plain truth. Lanston invented a most ingenious composing machine, but he was not a good enough mechanic to make his ideas practicable. Lanston's ideas were made practicable by Sellers and Bancroft, who had the mechanical genius which Lanston lacked. But Benton's invention of the machine for cutting letter punches was entirely novel in conception, and perfect in execution at the beginning, leaving little room for improvement in doing the work for which it was specially designed, though the scope of its usefulness was greatly extended a few years after it had made practicable both the linotype and the monotype composing machines.

Benton, self-taught in typefounding, had the imaginative genius to conceive an entirely original machine, and the mechanical genius to make his ideas practicable, even to the point of constructing every part of it himself. Benton's punch-cutting and matrix-cutting machines, with the various appliances he invented as accessories of these machines, have completely revolutionized the method of making typefounders' matrices. These machines have made the cutting of letter punches by hand almost a lost art. A generation ago the hand punch-cutters were the mainstay, the principal craftsmen of the typefounding art; today we would be surprised to learn that more than two are employed in American typefoundries, and these men are not employed in cutting type faces.

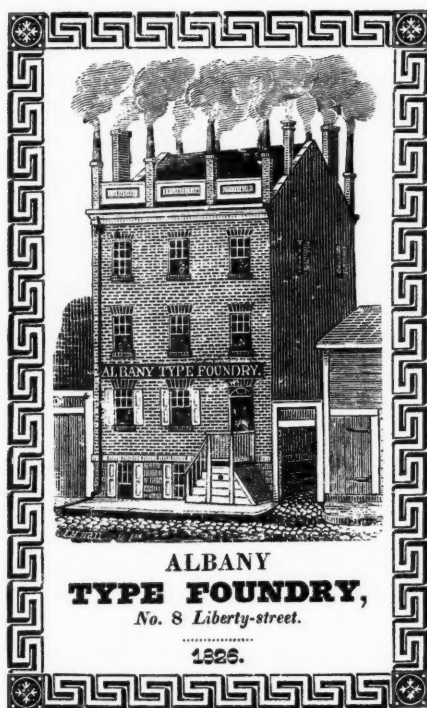
Linn Boyd Benton, whose portrait is the frontispiece of this issue, was born in Little Falls, New York, May 13, 1844. His father, Charles Swan Benton, was a lawyer, who estab-

lished in 1832 the *Mohawk Courier & Little Falls Gazette*, now owned by Stebbins & Barney under the name of *Journal & Courier*. From October 3, 1833, to July 3, 1834, the proprietors of the *Mohawk Courier* were C. S. Benton and J. Bartow. The next publisher was Josiah A. Noonan, with C. S. Benton as editor, until 1836 and probably later, or until C. S. Benton was elected to Congress, serving two terms. About 1853 the elder Benton went to Milwaukee and became editor and part owner of the *Milwaukee Daily News* (not the present *News*), the firm name being Huntsman, Clason & Benton. About the same time J. A. Noonan went to Milwaukee, became a partner in a paper mill and opened a paper warehouse and a typefoundry—the Northwestern Type Foundry. The tradition is that the plant of the typefoundry came from Albany. There was, after 1847, a small typefounding plant for sale, one established in 1826 by Richard Starr, which afterwards came into the possession of Lemuel Little, a well known bookseller, under the name of the Albany Type Foundry. This is supposed to be the typefoundry which J. T. Reton took west in 1854, intending to use it in Chicago, which had no typefoundry at the time. When Reton arrived in Chicago it was a smaller town than Milwaukee, and he was persuaded to set up his typefoundry in the latter city, to his subsequent great regret. When Noonan acquired this typefoundry is not known, but it is known that Reton was on Noonan's pay roll in 1866. As this typefoundry had a decisive influence in Linn Boyd Benton's career, we reproduce a picture of the cover of the 1826 specimen book of the Albany Type Foundry. J. T. Reton established a typefoundry in Kansas City in 1872. His son is now manager of the St. Louis branch of the American Type Founders Company.

In 1855 the younger Benton joined his father in Milwaukee and, as a pastime, learned to set types in the composing room of the *Daily News*. In 1856 the elder Benton was appointed United States registrar of lands and established his office in La Crosse, where he afterwards became a judge of the circuit court. The younger Benton's education was rather peripatetic. He remembers attending schools in Little Falls, Mohawk (near Little Falls) and Milwaukee. He was sent to Galesville College in Galesville, Wisconsin (which institution at that time called itself a university), and took lessons for about two years in Latin and Greek and other advanced subjects with a private tutor in La Crosse, "completing" his education at the age of sixteen, when he began to learn to print in the office of Charles Seymour's *La Crosse Republican*.

By the time young Benton was of age he had acquired an insight into the mystery of printing so far as Seymour could help him, but he preferred to earn his daily bread by book-keeping for a leather house in La Crosse. We can imagine that he made an exact bookkeeper. In 1866 he became bookkeeper for J. A. Noonan in the Northwestern Type Foundry. In 1873 Noonan went into bankruptcy, and Benton, with a partner named Cramer, purchased the type and electrotypes foundry. Benton's knowledge of typefounding and electrotyping was what he may have gained by observation while attending to his bookkeeping duties. In after years Benton said that if he had known anything about typefounding he would have thrown the plant into the lake as a measure of economy. It was probably the worst equipped typefoundry in America. He was now twenty-nine years of age, and proceeded to master the mystery of typefounding. In 1874 Cramer weakened, and his half interest was purchased by Lieutenant-Commander Frank M. Gove, a man utterly ignorant of the

business, but who in time proved to be a most efficient and popular salesman, eventually making it possible for Benton to devote himself mainly to manufacturing. The firm was now Benton & Gove. In 1882 Gove died, and his half interest was purchased by Benton, who in the same year sold a third interest to R. V. Waldo, formerly a wholesale grocer, who



Albany Type Foundry, 1826-1847. Reduced reproduction from cover of the 1826 specimen book. The plant equipment of this typefoundry was taken to Milwaukee early in the fifties of last century, where it was known as the Northwestern Type Foundry. Linn Boyd Benton became an owner of it in 1873.

eventually proved to be an ideal partner. The firm name was now Benton, Waldo & Co., but there were only two partners.

Before Gove died Benton had completed his self-instruction in typefounding and found himself on the most intimate terms with decimal fractions and measurements of ten thousandths of an inch. He had and still has a mania for accuracy to the vanishing point, not only knowing, as the books tell us, that a hot breath impinged on a small piece of steel changes its dimensions, but actually taking that solemn fact to heart, grieving that it can not be overcome. The bane of Benton's career has been the limitations of error which are made necessary by the disposition of all metals to refuse to resist molecular action. What other mortals cheerfully accept as accuracy Benton regards as a calamity. Mold and matrix makers and typecasters brought up under Benton's microvisioned direction were drilled in a hard school, and most of them believe that a Bentonian degree of accuracy is unobtainable. The only criticism of Benton we have heard in an acquaintance of nearly forty years is that he is "too accurate." No man can be perfect, so Benton had to have one fault.

In 1882 Benton's thoughts turned toward the invention of a typesetting machine, in which a near approach to self-justification was to be effected by casting all the characters and spaces and quads of a complete body type font of roman and italic on nine widths, instead of on the more than one hundred widths found in the average font of body types. This was an important time-saving idea, basically the same as that

which Lanston successfully employed in later years on his monotype machine. We all agree that when types and spaces are cast on one width, that is, a unit of twelve points, as we find it in typewriter types, the time of composition is greatly reduced. Thus time was saved in setting Benton's "self-spacing" types—the time required for justification was reduced to a minimum by reducing the widths to a minimum consistent with even spacing. The term "self-spacing," as applied to hand setting is, of course, a misnomer. It was applied to Benton's invention by a compositor, Walter Stoddard, afterwards known to thousands as chief guide in the establishment of the Curtis Publishing Company in Philadelphia. Stoddard was employed to ascertain what gain, if any, was to be had by the use of unit-width types in comparison with that obtained from a non-unit font of the same width of lower-case alphabet. Three comparative trials showed that Stoddard set the unit-width types thirty-three and a third per cent faster than the non-unit types. Stoddard's average with unit widths, per one thousand ems, was forty-five and one-half minutes as against an average of sixty minutes. When asked what he thought of the justification, he pondered a while and said, "I never thought of that—why, the d—d thing spaces itself!" The types had not been named, and thus it came to be called "self-spacing." Benton was granted a strong pioneer patent for this system of making types. This unexpected merit of unit-width types, first invented by Benton, caused him to defer the creation of the typesetting machine for which they had been made to be used. In any case, fonts of various bodies, old style and modern, had to be made before the machine could be utilized. Punches for every character were required to be engraved and matrices made. There were more than three thousand punches to be cut and not one punch-cutter was available either in America or in Europe. This dilemma was the turning point of Benton's career—it eventually disclosed to himself that he had mechanical genius of the highest order.

Benton determined to make a machine to cut punches. He had never cut a punch, and punch-cutting was the most difficult work in typefounding. What experience could Benton draw on to aid in his ambitious project? We must go back a few years to answer that question. For three years he was tutored by the learned clergyman at La Crosse. It was agreed that if he recited his lessons correctly in the forenoon he could do as he liked with his afternoons. What he liked to do, and did, was to work with the local tombstone maker. Thus he learned to design letters and cut them in stone in relief and in intaglio. Thus Baskerville learned to make letters on tombstones, laying the foundation of his fame as a letter designer and typefounder. Meanwhile a jeweler settled in La Crosse, and young Benton left the tombstones to work on watches. He learned to repair watches at a time when there were no interchangeable parts and every broken part had to be remade.

In 1884 Mr. Benton had his first punch-cutting machine in use. It worked perfectly, showing that the principle was correct. The second machine did no better work but was easier to manipulate. His third machine is the machine as now sold. In 1885 he was granted a patent. By that time "self-spacing" types were selling freely. Benton's typefoundry was steadily enlarged, but for a long period it was necessary to run night and day. The price was higher than for non-unit types, but in many parts of the West the scale for setting "self-spacing" types was 5 cents less than for other body types. How was this notable success achieved?

Benton had to design thousands of characters to fit his width units. The punch-cutting machine had to have a pattern for each character. Benton, the ex-tombstone letterer and manipulator of jewelers' tools, had to design each letter on a large scale and cut metal patterns to the same scale. That was a strenuous task. Mr. Benton, working night and

day, looked older than he does now, and his face was then much more furrowed than it is now, forty years after. He was a hero of the same character as Palissy, the renowned potter. At that time, like Palissy, he was ready to "burn his furniture," and to let his inventive ardor "know no brother," if need be, to accomplish his self-imposed task. William Ferdinand Lietke, the first and still the most expert operator of Benton engraving machines, began work as a boy with Benton. He grew up with the machine. When Benton was designing his "self-spacing" types, Will's earliest important task was to sharpen fifteen pencils and have them on Benton's drawing table early each morning. Benton's first work was to examine the pencil points under a magnifying glass. If five of the fifteen were accepted Will was lucky—most of them would be too flat or too round or too sharp. Benton knew what he wanted and trained his people to give it to him, without compromise. Will thought it hard then, but it makes his work easy now—superaccuracy has become his natural habit. He is truly a master workman.

The earlier "self-spacing" designs had the defects which are inherent to a system in which the character had to fit a prescribed width. It is the difficulty the makers of the monotype punches necessarily encounter. Benton, as he went on, learned to bring the design and its width into better correlation. As they now appear in the specimen books, after some fonts had been rejected, the "self-spacing" designs are notably clear, have a lively appearance and are easy to read. Benton's italics are sloping romans—a not displeasing innovation. In the old style series of roman and italic, based on the Ronaldson Old Style design, and in Self-Spacing Old Style Bold, the characters are adjusted to their prescribed widths so judiciously as to leave no room for criticism. "Self-spacing" types were primarily designed for newspaper use, and reduction of the cost of composition was the chief objective. They had a short but profitable life, immediately before the linotype machines destroyed their chief market and at the same time killed the project of inventing the typesetting machine for which they were originally designed. We would not give them so much space if this relation did not lead up to an unexpected and most important climax to Benton's good work.

During the time Benton was attacking and conquering his obstacles, the linotype machine was being developed in Baltimore by Ottmar Mergenthaler. After several years of experiment and the expenditure of hundreds of thousands of dollars, Mergenthaler severed his connection with his employers, leaving with them a machine from which little if any profitable returns could be realized. To Philip T. Dodge, a patent attorney, was given the problem of giving the linotype machine a commercial value. Mergenthaler seemed to have lost faith in the machine, as we may infer from the fact that when he left the employ of the Mergenthaler Linotype Company he sold all his stock in it for a small sum. Apart from serious defects in the mechanisms for assembling the matrices, Mergenthaler's linotype machine had no satisfactory justifying device. The spacing wedge now in use was invented by Schuckers and also (independently) by Rogers. The courts, after long litigation, decided that the spacing wedge used on the first few hundred linotypes was an infringement upon Schucker's wedge, whereupon Mr. Dodge lost no time in purchasing that invaluable patent, with which the matrix-assembling machine was made entirely practicable. But this was not the end of Mr. Dodge's difficulties. Mergenthaler had made no provision for supplying the unlimited quantities of matrices which were required. The linotype machine without adequate means of providing matrices was no more effective than a machine gun without unlimited cartridges. As an investment, the owners of the linotype machine faced failure.

The dilemma of the linotype was exactly the same as the dilemma Benton had overcome, but it was of infinitely greater magnitude. Each linotype matrix is driven from a steel letter-punch. A typesetter used his steel letter-punches very little, because he rarely made more than one matrix for his own use, and matrices seldom required to be renewed. But in making linotype matrices the letter-punches are in constant use, and a seriously large proportion of them are broken under constant use. Not infrequently a punch would break on its first using. In fact, the enormous task of furnishing the original punches for a number of linotype faces was not nearly so great as the work of replacing the broken punches. Mergenthaler had relied upon hand punch-cutters, not realizing that there were not enough of them in the whole world to meet a tenth of the needs of the linotype. He quickly discovered that when a punch broke no hand punch-cutter could duplicate it with sufficient accuracy. Punch-cutting was an art few could master; it required a special aptitude and temperament; thus it was ever an undermanned profession. We remember, as some of our readers may, the peculiar appearance of the *New York Tribune* when it was first set by linotypes. Each line had wrong font characters in it. There would be two or three kinds of letters e or c or t in each line, each change of character indicating the breakage of a punch. This inability to get a sufficient number of punches and matrices, thus restricting the sales of the machine, was "a seemingly insurmountable obstacle" to the financial success of the Mergenthaler Linotype Company, though a number of linotype machines were in use. As this unfortunate outlook confronted the stockholders, relief came from an unexpected source. R. V. Waldo, Benton's partner, came to New York to interest the newspaper publishers in "self-spacing" types. He had never heard of the linotype, and knew nothing of its difficulties. He eventually entered the *Tribune* composing room, the superintendent of which was little interested in the story, until Waldo made the claim that better stereotype matrices could be made from "self-spacing" types, "because the punches from which the matrices were made were cut by a machine which finished the bevels below the face of the letters as smoothly as the faces of the letters." A machine to cut letter punches! This interested Mr. Milholland mightily. He knew of "the seemingly insurmountable obstacle" to the success of the linotype. He asked Waldo to repeat his story to Whitelaw Reid, who represented the majority of the stockholders. Reid informed Waldo that the *Tribune* was not interested in his types—it had got beyond the need of typesetters' types. Not a word was said about punches. Waldo was mystified and considered his visit a failure, whereas it was the beginning of the success of the linotype and the origin of many large fortunes.

Waldo returned to Milwaukee, and soon after Philip T. Dodge appeared on the scene. The Benton punch-cutter was shown to him. It had never cut in steel. It was cutting in type metal, for Benton was using electrotyped matrices. When asked if his machine could cut in steel, Benton said he did not know. He was not eager to stop work to experiment for other folks. He did not know how much of good or evil depended upon the answer to Dodge's question. However, he was persuaded to try, Dodge agreeing to pay him \$50 if he did not succeed, as compensation for wasted time.

When Dodge saw Benton the next day that memorable punch was ready for him. By a slight change in the cutters the steel was cut and Dodge's question was answered affirmatively. Soon after Benton received an order to cut ninety steel punches. These were satisfactory. The Mergenthaler Linotype Company and Benton entered into an agreement for leases of Benton's machines. In a report submitted to the directors of the Mergenthaler Linotype Company at that time it was written that "BY THE ACQUISITION OF THE BENTON PUNCH-CUTTING MACHINE WE HAVE OVERCOME A SEEMINGLY

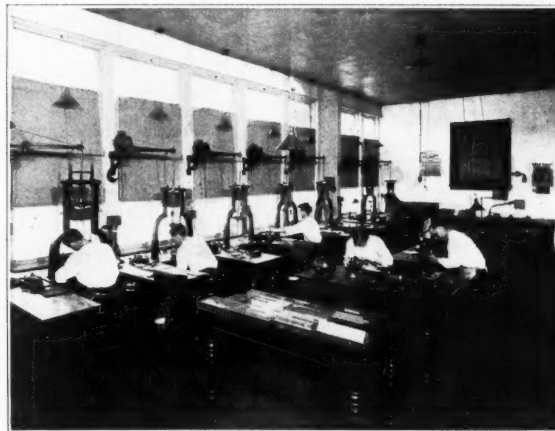
INSURMOUNTABLE OBSTACLE TO OUR SUCCESS." Nothing is surer than that without the Benton machine, or a similar invention (apparently not in any other man's mind) the Mergenthaler Linotype Company could not have recovered the cost of its long series of experiments before its patents had expired—if at all. The same is true of the Lanston Monotype Machine, which also depended upon Benton's wonderful invention to make it practicable. Benton had achieved greater things than he ever imagined.

In 1892 the Northwestern Type Foundry was merged into the American Type Founders Company, of which Benton became a director. In 1894 the Northwestern Type Foundry was removed to New York, Benton having been appointed New York manager of the American Type Founders Company in 1893. Until that time the Benton machine had not been used in any other typefoundry. The old-fashioned typefounders "didn't believe it could be done," just as they didn't believe that types could be composed from matrices. In New York Benton's first work was to cut a series of punches in collaboration with Theodore L. De Vinne. This was named the Century series, and was used in the *Century Magazine*. When Robert W. Nelson became general manager of the American Type Founders Company he gave Benton the authority to establish a letter-designing department, in which Morris Benton was (and is) chief designer. This department soon became a most important asset of the type company, and soon after it was established it was determined to abandon the use of punches and engrave the matrices on the machine in intaglio, thus eliminating the punch, and the driving of the punch to form a matrix, besides saving much time in fitting the matrix. When the Benton punch-cutting machine is required to cut a punch the outside of the pattern is used; when it is required to engrave a matrix the inside of the pattern is used. The first font of type to be made from matrices directly engraved on the Benton machine was twenty-four-point Roycroft, October 4, 1900. Next month eleven-point Cheltenham Old Style was engraved. Since that time the Benton machines have produced the matrices for an extensive and admirable procession of type designs. The hand punch-cutters' occupation was gone. It would have been impossible to carry out Mr. Nelson's policy of issuing great families of type designs, with which to provide a market to replace that which the composing machines had taken away—the bulk of the body types—if he had been compelled to rely upon hand punch-cutters.

The Benton method of making matrices has not yet been explained in text books, although it has been in use in the more advanced typefoundries for a quarter of a century. The best description of typemaking in the English language is found in De Vinne's "Treatise on the Processes of Type-making, the Point System, the Names, Sizes, Styles and Prices of Plain Printing Types," one of the series of four books on "The Practice of Typography," issued in 1899. In this work the processes of punch and matrix making are described as being identical with the processes used when Moxon described typemaking, in 1683, in his "Mechanick Exercises." In De Vinne's treatise Benton's invention receives brief mention, towards the end of the book. De Vinne evidently did not foresee that what he had written about punch and matrix making was being made obsolete by the Benton methods. We will now describe how Mr. Benton makes matrices in the central plant of the American Type Founders Company.

The original drawing of a letter or ornament may be of any size, but preferably not larger than ninety-six typographic points. Each character of the artist's design is placed under the microscope on the Benton delineating apparatus, a refined pantograph, with microscope attachment. On the face of the microscope two single filaments of silk are placed, crossing each other in the center of the focal point. A sheet of drawing paper is placed on the bed of the apparatus, under the

tracing point of the pantograph, which holds a small pencil lead. Grasping the pencil holder, and keeping his eyes entirely on the focal point of the microscope, the operator focuses the intersection point of the silk threads on the outline of the design, which he follows by moving the pencil holder, the lead in which traces an enlargement of the design, usually ten inches high on a capital H. This enlarged reproduction of the outline of the original design may be made with micro-



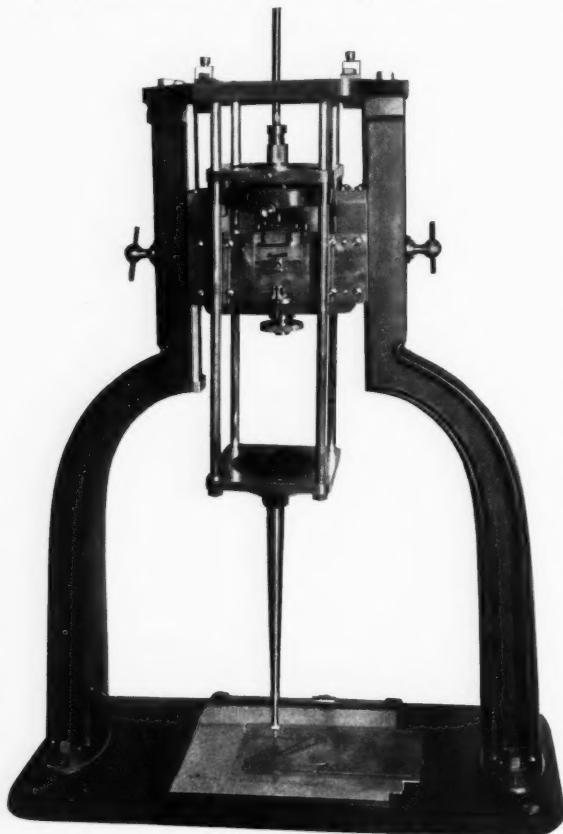
The Matrix Engraving Room of the American Type Founders Company, with seven Benton Matrix-Cutting Machines. At the left is W. F. Lietke, foreman, who grew up with the machine. He is measuring the chisel edge of a tool through a microscope. Next to him is an operator sharpening a cutting tool on the Benton Tool Sharpener.

scopic accuracy, if desired. With this outline before him, a type designer proceeds to adjust it to the limitations which the standard lining system and the point system and the exigencies of typecasting prescribe. The drawings of a letter designer not thoroughly trained and experienced in the type-making art must always be adjusted by a type designer. When the enlarged outline drawing is adjusted, it is again placed on the bed of the Benton Delineator, from which the microscope attachment is removed, and in place of it a tracing pen is attached. The operator now proceeds to reduce the design to a practicable size. He may choose to know how it will look on thirty-six-point body or on any other body. He puts a tracing pointer (instead of the pencil) in the tracing end, and guides the pointer carefully over the ten-inch outline design, whereupon the tracing pen makes a reduction in outline on a small piece of paper. When this reduced outline is inked in it has all the appearance of a sharp impression from a type. If upon the first reduction the design is not satisfactory, alterations are made in the ten-inch outline drawing, and the process of reduction and inking-in is repeated until the letter or ornament is approved.

This seems simple enough, but many mechanisms in the Delineator are unique. It has a tracing pen that inks in a line of equal thickness in whichever direction it is guided; from one drawing it can enlarge a letter normal with the drawing, or condensed, or extended, or italic, or back slope, and during these extraordinary performances the microscope attachment automatically conforms with the varying focal points. One Benton's Delineating Apparatus is sufficient for the purposes of the American Type Founders Company, and thus a second has never been built. It is a miracle of accuracy and flexibility. When Mr. Benton applied for a patent his application was promptly rejected on the ground that he was trying to patent "a mechanical impossibility." He showed the patent office that "the mechanical impossibility" had been in use for months, and quickly received his patent. Prior to this ingenious invention new designs of types had to be

cast and printed before they could be criticized. With Mr. Benton's invention each letter may be examined separately and in combination with other characters before the matrix has been made, thus saving a great deal of time and expense.

When the ten-inch outline drawing of a letter has been tested on the Benton Delineator and has been approved, it is placed on the bed of Benton's Wax Plate Machine. This also is a pantograph machine. It holds a brass plate, coated with electrotyper's ozokerite, face down, while a tracing tool attached to the pantograph engraves an outline of the design in the wax, as the operator carefully follows the outline drawing with a pointer. As the design is reproduced in the wax it is reduced about one-third. When the design is thus reproduced on the wax plate, it is electrotyped, with the result that all the lines cut in the wax come out as raised surfaces, forming a pattern about three points deep, in which the letters



The Benton Matrix-Cutting Machine. The follower is engaged in a pattern of a Japanese word character. Photograph is from one of two machines sold to the Imperial Printing House of Japan for use in its typefoundry. This is one of the most perfect mechanisms made in America.

are three inches from head to foot. This pattern may be used to cut punches or matrices, as desired.

The electrotype pattern is now placed on the bed of a Benton Matrix-Cutting Machine, of which we show a picture. From this large pattern matrices are cut in any desired size in an alloy much harder and more durable than the copper formerly used in matrices. Letters are cut for souvenirs to visitors to Mr. Benton's department which are small enough to go on a half-point (144th of an inch) body, if a type mold so small were made, which are readable only through a powerful microscope. From the same pattern the same letters may be cut to fill a 144-point (2-inch) body. With the Benton Punch-Cutting Machine the sixty-eight words of the complete Lord's Prayer have been cut and matrices made for casting

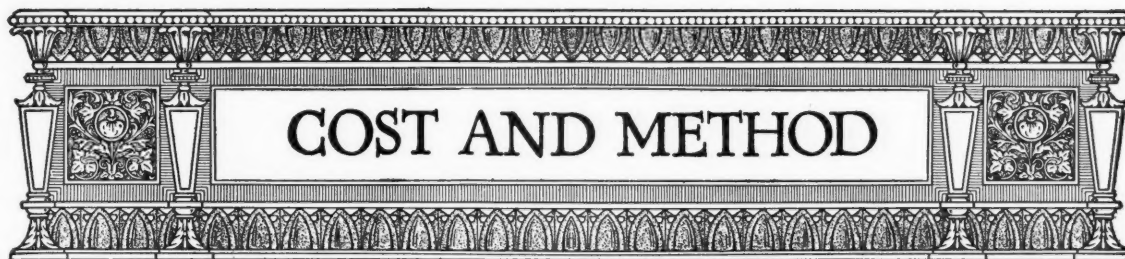
them on the square of twelve points. There are various cutting tools—some for clearing and others for cutting in corners and also for smoothing the bottom of the matrices to give a perfect printing surface. These tools have chisel edges, and vary in length from one one-thousandth to eighty one-thousandths of an inch. They revolve at a speed of from eight thousand to twelve thousand a minute, sinking about one-eighth inch into the hard metal. As the accuracy of the matrices depends upon the accuracy of the cutting tools, Mr. Benton invented a special grinding machine which grinds with automatic accuracy when the gage is properly set. The dimensions of these cutting tools are so minute that they can only be gaged under microscopes. Across the center of the lenses of these microscopes a fine scale is arranged, the spacing between the lines being one-half of one one-thousandth of an inch, about half the thickness of a cigarette paper. As a tool with a cutting edge of eight one-thousandths of an inch looks like a heavy nail under these microscopes, the cutting tools are easily gaged by the eye—the 0.025 tool covering 160 lines on the lens, the 0.001 tool two lines.

When the matrix metal and the proper cutting tool are in position and the machine is adjusted for the size of type required to be cast in the matrix, the cutter is directed by means of the follower or pointer resting within the electrotyped pattern on the bed of the machine. It would be tedious to explain fully the marvelous mechanical movements of Mr. Benton's machine—even if we were competent to do so, which we are not—but one marvel may be readily grasped: With a pattern which may be as large as five by nine inches, in tracing which the pointer is deflected to all points of the compass, the cutter is made automatically to adjust itself, so that at all times it makes a cut of equal depth, insuring uniformity of height of the types to be cast from the matrix. When the matrix leaves the Benton machine it is complete, but not quite ready for casting purposes. It goes to a matrix fitter, who gives it its final adjustments for line, width and depth. These adjustments are effected in a much shorter time than was possible with punch-driven matrices.

As head of the general manufacturing department of the American Type Founders Company, Mr. Benton has constantly applied his inventive genius to the improvement of the product and of manufacturing methods. He has made important improvements in the Barth Automatic Typecasting Machines and in type molds. One of his important inventions is a machine for making brass rules. During the past century many brass rule machines have been invented at great cost, but not one of them proved practicable until Mr. Benton undertook to solve the difficulties in the way. He achieved complete success in a comparatively short time with very few changes from the first plans he put on paper.

American types, as now made, are the most accurate of any manufactures produced in great quantities. This distinction is largely due to Mr. Benton's inventions and his devotion to an unprecedented degree of accuracy in all the work done under his direction. He knows no way of doing anything but the right way, and believes that in the end that way is the cheapest.

At the age of seventy-eight years, Mr. Benton outdoes his youthful years in humor and geniality. An observant man, he has accumulated a great fund of genial anecdotes. With a clean life, based upon absolute probity, he commands the admiration and respect of all his associates. He has as ardent an interest now in every detail of typefoundry as ever he had when confronting its most difficult problems in earlier years. He permits nothing to interfere with a most punctual attention to his duties, though these are largely self-imposed. His vocation knows no avocation. The printing industry has been immensely benefited by this, the most modest of inventors, whose name will live forever in the annals of typography.



COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

Combination of Operations Into One

A subscriber asks regarding the proper way of charging for numbering done at the same time as printing. Another asks about printing and punching at the same time.

This brings up a very important subject, and one that has caused many printers to lose money and good customers by attempting to do the impossible and make a big profit at the same time.

The printing presses in the general printing plant are built for the one purpose of printing from type, electrotypes and cuts; and are very effective for the purpose for which they were constructed. Plants making a specialty of certain forms of commercial printing are equipped with special machines for doing certain combinations of operations at one handling. In nearly every case these machines are limited in the adjustment possible and are built to run at high speed.

Taking these facts into consideration, it is futile for the printer with average equipment to attempt to compete with the specialist. But they will do it, and this has made a market for certain so-called punching and perforating and cutting attachments for job presses. Many of these do fair work on short runs, and by cutting the price below that for separate handling of the printing and punching, etc., help the printer to secure orders that he might not otherwise get.

The combination having the greatest vogue is that of printing and numbering, and most disgraceful prices have been made for it. The prices vary from nothing for the numbering to about half the usual price for separate numbering, the latter very seldom.

The cost of numbering and printing at the same time is higher than for printing the same size of sheet without numbers, because the pressman or the feeder must constantly watch the numbers to see that the numbering machine does not stick or skip. The more numbers there are to the sheet the greater the drop in speed of handling, and the more risk of spoilage. In the average this slow down would be about ten per cent for a single number running at ordinary hand-fed speed; while a form with eight numbering machines might easily cut the production twenty per cent.

In estimating for printing and numbering at one impression it is advised that the speed be calculated the same as for good halftone work, and that in addition a charge be made for the use of the numbering machines. On this basis the running cost of numbering and printing would be about twenty-five per cent higher than for the printing alone.

The personal opinion of the editor is that a separate charge for the numbering should be made, equal to one-half the price for separate numbering of an equal quantity of numbers on a modern numbering machine. This would divide the savings between the printer and his customer and would be fair to both.

We can not give a price list here, because the details cover several classifications, such as duplicates and triplicates, and so on.

Punching in connection with printing has not been generally successful, because of the difficulty of taking care of the punchings and keeping them off the rollers or other parts of the press where they might do damage. In visits to plants making a specialty of work requiring punching we almost invariably found that the punching was done as a separate operation. Any savings that were made were in the shape of doubling up and gangs with multiple punches, which, of course, the general printer would not have.

One of the more general combinations is that of printing and cutting as done by the boxmakers. This work takes care of itself, as it requires extra heavy presses, and really the cutting is the main operation and the printing incidental. But even these concerns separate the operations when they want good work.

Giving Away the Savings

Every once in a while some keen-witted printer discovers a method by which he reduces the cost of a job by some little kink in handling. The question then arises in his mind as to whether he should not give the customer the advantage of his saving. Printers seem to be such noble-souled, honest fellows that it pains their consciences to charge the customer any more than the minimum cost—they would never take any profit if they could live without it. One of these has asked a question. He has been able on a certain job that was to be interleaved to feed the paper alternately from two piles of different color so that the interleaving was practically automatically done by the pressfeeder. He seems to feel a doubt about charging the customer for interleaving. Didn't cost him a cent, why should it cost the customer anything?

This was just one of those cases where the ingenuity of the pressman enabled him to make a saving for his boss. The sheet was small and he could get two piles on the feedboard and take a sheet off each alternately. It practically cut out the cost of interleaving.

But did the press run just as fast as it would if there had been only one pile of stock to look after? Were there not more stops to fix up the sheets when one was accidentally taken off the wrong pile? Was this not a very exceptional case? We can not see any reason why the customer should not pay for the interleaving at the usual rates, for such cases are too few to make a difference in the general run of the shop.

If there were no charge this time and the same customer should next month send in another job too big to handle the same way and was charged for interleaving he would immediately set up a howl. Then he might decide in a short time to use a triplicate; how he would kick when he compared the price for interleaving the triplicate with the free interleaving of the duplicate. Business policy, common sense and the ethics of competition demand that the interleaving should be charged for at regular rates.

One of the curses of the printing business is the fact that the men engaged in it seem very anxious to give away every

improvement that they get in their plants or in methods of handling work. What inducement is there for the ambitious workman to improve his work or devise labor-saving methods if he knows that he will not receive any recompense because his boss will give it away to the customer?

Quality Versus Quantity

The old contest of quality against quantity goes merrily on in the buying and selling of printing. No, we did not make any mistake in putting quality first, for quality is rapidly gaining in the race. There is more printing sold today on the quality basis than ever before, because buyers of printing are beginning to realize that the buyers of their goods who are willing and able to pay profitable prices are more easily attracted by good printing.

A cheaply printed circular or booklet on ordinary paper finds no response in the minds of people of taste and refinement, nor has it any attraction to those who want their money's worth. The fact, as stated in a little booklet now before us, is that "We do not waste our money in fancy printing but put it into the quality of the goods." The other kind has very little effect upon the mentality of the average buyer and none at all on the better class of buyers.

The printer who is meeting the present demand and is selling his customer service will do well to forget the old idea of getting as large an order as possible and, instead, talk of the business-bringing results of smaller editions of better grades of printing.

Sometimes you can secure the coveted press runs by suggesting that an extra color will bring back more than its cost in orders, but the first aim should be to sell quality in the quantity that will bring your client the largest return per dollar of his printing investment. If you can do this you need not worry about the repeat orders—they will come without being solicited.

Always find out, if possible, how much the buyer can afford to spend per inquiry or sale, how great a percentage of inquiries he received from the last catalogue or booklet, and how many of these resulted in sales. Then figure on selling him something just a little better and with more pull, even though you can not sell so many. Be sure to let him know that you are figuring on giving him something that will reduce his cost per inquiry. Confer with him as to what particular items he wants to give particular emphasis. If you do this you will find that it is easier to sell quality, and more of it, the next time. But do not let your customer overload himself in order to get a cheaper price per thousand; if you do you will be the one to suffer.

There will always be some propositions that can be put over with a flood of cheap printing which appeals to the masses, but there will always be cheap printers who will scramble for those orders and cut the life out of the prices. To slightly paraphrase a well known scriptural verse: The poor printer ye will always have with you. But taking the printing market by and large, there is a decided demand for better printing, and that demand is growing more rapidly than the call for cheap volume.

The printing business is coming into its own and it behooves every printer to use his best endeavors to encourage the demand for quality and not volume. If he will do this the results will be so good that much of the money that has been diverted to periodical advertising will be turned into the channel of direct advertising, and the printer will profit in increased volume of quality work—quantity of quality in the end, though not quantity as against quality in order to get the most pieces for the appropriation.

Quality printing will give the most sales per dollar, even though there are fewer pieces, but these pieces must be mailed to a properly selected list.

ARTISTIC TYPOGRAPHERS, READ THIS

The International Association of Printing House Craftsmen wants the best letterhead it is possible to secure, which is, of course, in keeping with the standards of the organization. Therefore a contest has been started by the secretary, L. M. Augustine, which should create a great amount of interest and cause a great many typographers to put forth their best efforts, even though no prize is offered. We quote below a portion of Mr. Augustine's letter to the editor of this journal, setting forth the requirements and rules of the contest, also the copy for the letterhead:

Dear Mr. Hillman: I am about to start a contest for the composition of a letterhead for the use of the International Association of Printing House Craftsmen which will be open to all offices employing members of the craftsmen's organization. This will put the contest in thirty-six cities in the United States and Canada. The purpose of this is to get the best thought in the way of composition, and presswork too, for that matter, and to stimulate interest among our members in the stationery of the international association.

I will ask three of the most prominent men connected with our trade to act as judges, men in whom we all have confidence, but who I can not name at this time because I have not received their consent to serve.

Enclosed you will find the rules and the copy for the letterhead, which I hope will reach you in time for publication in the October issue of THE INLAND PRINTER. I would have given these to you sooner, but I have been delaying, hoping that I would receive the names of the ten district representatives from our president. As I am afraid I will be too late for publication if I delay longer, I will simply state that there will be ten district representatives on the letterhead.

The Copy

Buffalo, 1923. International Association of Printing House Craftsmen. John J. Deviny, President, 666 Maryland Avenue, N. E., Washington, D. C. Harvey H. Weber, First Vice-President, Baker, Jones, Hausauer, Inc., Buffalo, N. Y. William A. Renkel, Second Vice-President, 318 West 39th Street, New York city. Edward W. Calkins, Treasurer, The Southgate Press, Boston, Mass. L. M. Augustine, Secretary, 33 White Avenue, Hamilton, Baltimore, Md., and ten district representatives, as follows: District Representatives: John Smith, First District, New York city; Samuel C. Jones, Second District, Boston, Mass., etc., up to ten. (The correct names will be supplied as soon as appointments are made and accepted.)



Share Your Knowledge.

The emblem of the Craftsmen's Clubs must be used with the words "Share Your Knowledge." This cut can be secured from your local secretary in three sizes and must be the design at the head of this copy. However, if the contestant wants to use an emblem of a different size from those in the secretary's hands no objection will be raised to his having an emblem made at his own expense if he so desires to suit his requirements.

The Rules

The contest is open to any printing establishment employing a member of a Craftsmen's club. The letterhead must be set in type and only one style of type face can be used. (This allows the use of capitals, small capitals and lower-case of both roman and italics.) The only ornamentation to be used is the Craftsmen's emblem. This can be secured from your local secretary or will be loaned upon request to the international secretary.

Not more than two colors of ink can be used, but the colors of ink as well as the stock will be left entirely to the contestant. Six proofs must be submitted. No proof shall have a mark by which the judges can identify the contestant, but may have a private mark of identification which must be made known in a letter addressed to William A. Renkel, 318 West Thirty-ninth street, New York city, along with the proofs, so as to reach him not later than November 15, 1922.

The design of the successful contestant will be used on the stationery of the International Association, but no prizes will be given. The contest is strictly in line with the Craftsmen's motto, "Share Your Knowledge."

Incompatibility

BY ANDREW J. FULLER



THE article by Duncan Francis Young in the March issue of THE INLAND PRINTER, "Solving Problems of Doubt in Articles We Read Today," appealed to me strongly as reminiscent of my own experience in printing of the past, but I feel prompted to take exception to his contention that the fault with latter-day printers is due to the "age of electricity, gasoline, machines." It is rather, to my mind, a plain case of incompatibility. Mr. Young, with the elapsed years previous to his reassumption of editorial duties was, in the first place, out of his element, and his experiences should serve as full and complete grounds for absolute divorce.

He would bring the slow, methodical practices of years long passed to the continuous-production plant of the present. A parallel case might be instanced if we could visualize his foreman of today trying to make the mails with leaded ten-point hand composition and a Washington hand press—a physical impossibility. Hence machines. Machines succeeded the inadequacy of hand composition, as supply has always satisfied demand. There is no help for such troubles as Mr. Young describes, except complete readjustment—both mental and physical.

My recollection of the old-time editors is filled with many and varied instances of their seeming inadequacy of expression and slovenly punctuation. They frequently waited for the final proofs before paying any attention to such details of nicety as the proper placing of commas. And how they did ride us comps. with their abominable copy, which perhaps partially explains the tendency when they again break into the game after a period of non-support and partial desertion to blame the printers for everything that goes amiss. Many a brilliant editor of those halcyon days was under deep obligation to the superintelligence of some poor comp. who, because he had the uplifting of the art preservative at heart at all times, was enabled to divine what the writer of brilliant editorials desired to say but certainly did not write.

Compositors could read bad writing in those days—there was little that was not bad, much that was execrable. In those days it was the general belief that the brilliance of the writer ranged upward as his writing plunged downward to the wordless depths of absolute illegibility. How much of that belief was due to the superintelligence of the beridden compositor is left to the personal opinion of the reader. There was also more time to devote to the deciphering of pencil copy, for the correct spacing of lines in hand composition gave ample time for deep and prolonged study of even the most poorly written manuscript. I used to enjoy the reputation of being able to decipher the most unreadable of manuscripts, but I realize now that our aptitude in those days was due largely to our ability to "grasp the idea"—words that would be thought badly written when standing alone were plainly legible in their co-relationships, but would be undecipherable hieroglyphics if written today as guide lines.

I get typewritten copy today with penciled guide lines, and after spending two or three minutes glancing over the copy to learn that the guide line which was plainly though scrawlingly written "Tie Margot," with a cross on the t and everything, is really "The Mayor," I am certainly thankful for typewriters. If I had to keep a linotype or an intertype or a linograph busy on that sort of copy I would have been in an asylum long ago, or been hanged for shooting an editor with a pig of Blatchford's best. And when an operator has to stop to read his copy

in advance to get the proper guide line it is just the same to the business office as if he had set it twice, for no one can set type faster than he can read the copy.

There are from seven to twenty things for the compositor of today to keep in mind constantly, in addition to the reading of copy, and he is required to set type about seven times as fast as the swifts of the olden time, but he is only equipped with the same number of brain cells, and it takes more than a few weeks of "schooling" to train those hand-set brain cells to keep pace with the machine.

Written instructions should take the place of the verbal explanations that the old timers used to peddle among the case stands, but *those instructions must be readable*.

A blacksmith is my pet aversion. I abominate him. He ought to be fired, and he usually is in places where I have anything to say about such matters. But the blacksmiths of today are not known by the mark of those other days when we were boys—the pincers and the wooden dutchman. We have them in the front office nowadays as well as the back shop. The operator who fails to drop thin spaces between the words of the lines that require hand spacing is a blacksmith. The proof-reader who does not mark such a line for respacing is an aider and an abettor. The front office which refuses because of the expense, or fails through ignorance, to supply thick spacebands for type as large as eight-point or larger, is just as guilty of blacksmithery as was the old-time tramp who justified a line in correcting a page with "one match and a bent thin space." A little more mechanics in the front office and there wouldn't be so much hurrying and worrying in the back office.

And there is just as much artistry today, even with machine composition, as there was in the older times. The trouble is that art, as in printing, has been subject to continual changes as the days have slipped by. But we should not apply the standards of the past to the product of the present.

One reason the printing business today enjoys such ill repute with the old timers is that the real artists did not stay in the business—some of them took to banking. If Mr. Young had stayed in the printing business and had acquired at least enough machine experience to enable him to fully appreciate the multiplicity of worries the operator has to contend with, he not only would be more considerate of his "jugernaut" machine, but would be a better writer as an editor and a saver of money to the business office.

I have always contended that every printer should learn the machine if only for the reason that, although he might never develop into a real printing operator, he would be more considerate and intelligent in the handling of the work that goes through the machines. Eventually the congenital barn-stormer gets into the ad. alley anyway, so there is no need to worry about an incompetent taking a situation away from a real printer-mechanic.

Art has never given way to sordid business, but sordid business has failed to keep pace with art.

Mr. Young's reference to his foreman who also had several other assignments that limited his period of superintendence, and his reference to the operator who was doubling in reeds in a picture show orchestra seem to indicate Mr. Young's surroundings are rather unusual instead of the regular thing. But we all make the mistake of compounding universal unguents from the microscopic diagnosis of specific festers.

I may be convicted of that same heinous offense myself before I have finished with this, since my later experience has been confined to printeries in the smaller towns, while Mr.

Young evidently has drawn his aspersion from his experience in a place at least two or three degrees removed in the direction metropolitan. But the comment I wish to make in this connection is this: Proper pay for proper printers would eliminate the necessity for outside occupations. Speaking of such a sordid thing as money as remuneration for the services of printers brings my hand to my pocket and my mind to the bank balance—I count the change and am led to make this interjection: I wonder if an old-time comp., fulfilling all of the requirements, would receive pay in proportion to his attainments in the printing office to which Mr. Young has referred.

The indigent operator who drops in a "nut" or a "mut" quad between the last two words to fill out a short line more than likely draws the same pay as the old timer who counts his spacebands at a glance, drops down the required number

of thin spaces at a touch, and then diligently places them in their respective locations between the words of that short line. And when you consider that with eight-point type in the ordinary thirteen-em column close to fifteen per cent of the lines must be hand spaced where the ordinary, or thin, spacebands are used, you may well wonder that the old timer keeps the machine busy and galleys the longest string of slugs in the day.

The places where artistry is appreciated are few and far between, and the real artist who has stayed in the business under such adverse conditions and kept pace with the fast marching events that have made the printing business what it is today surely has the uplift of the printing business at heart. He certainly can not be accused of being in the business for money, therefore he must nourish a bit of secret glorification to stick so long amid such uncongenial associations.

The Printing Needs of the Farmer

BY W. A. FREEHOFF



THE greatest opportunity for printers among the farmers is the letterhead. Records kept by the Wisconsin College of Agriculture show that out of thirty-six thousand letters received, only five hundred were written upon printed letterheads. Dane county, where the college is located, has eight thousand farmers, which really means that the printers of Madison have eight thousand letterhead prospects.

Professor W. A. Sumner, who has been collecting and filing the letterheads used by farmers, reported that the farmers who used letterheads several years ago are now using better ones. The purple chromos, so dear to the country printers, with their stock cuts of a hog, horse or cow, are gradually disappearing.

As a general rule, farmers have only a vague idea of what they want in a letterhead. Farm papers have been preaching farm names and farm stationery so long that hundreds of farmers are ready to order letterheads, but they are uncertain as to copy. Usually, their taste runs to something cheap and flashy, but after a little while they wake up, and are angry with the printer who flimflammed them.

The farmer instinctively wants to put as much into his letterhead as the paper will hold and still leave space for a letter. The printer, on his part, wants to use all the type faces in his possession. The result is a cheap piece of work every way you look at it.

Letterheads are of two kinds: the illustrated and the unillustrated. Nearly always the unillustrated is the more suitable. The most prominent thing to be played up in the letterhead is the farm name, while the name of the proprietor should be carried less conspicuously. The breed of live stock or the farm crop specialty should also have a subdued setting.

Once in a while it happens that a farmer will bring a really excellent photograph, one which will not only reproduce well but for which the subject has been properly posed. When that happens it may be all right to order a small cut and run the letterhead off on enamel paper. But as a rule a plain white, sixteen-pound bond is best for farm letterheads. The only objection to bond paper is that it permits no illustrations except line drawings.

A farmer recently sent his letterhead to the Wisconsin College of Agriculture. He wrote: "I can feel that this letterhead has something not just right about it, but I can not put my finger on the trouble." The college wrote his printer and explained that too many kinds of type were employed

and that the balance was bad. The printer saw the point and reset the job, to the satisfaction of all concerned.

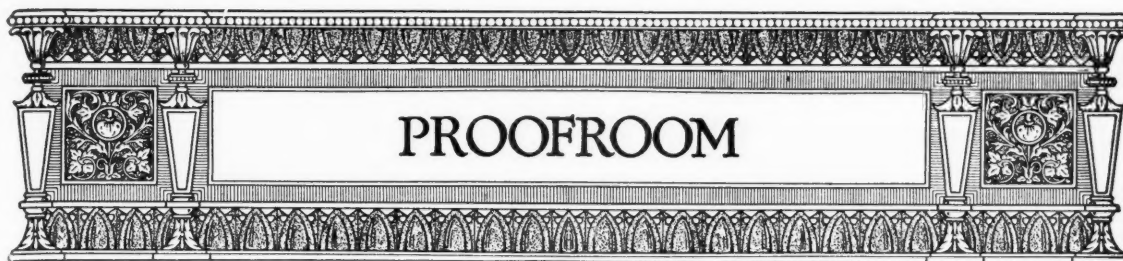
How will the printer get his share of all that letterhead business? He must do what he is always advising the other man to do: advertise. If he is the publisher of a weekly or daily he can devote some space in every issue calling attention to his fine work on letterheads. In that advertisement it would be well to set up about five styles of letterheads, giving each one a number. Farmers bring in their copy, and signify the style they desire by number. The printer should have the courage to advise his customers regarding this copy, as in nine cases out of ten the farmer is willing to leave this to the judgment of the printer.

These letterhead jobs will be small, of course. A supply of five hundred letterheads and envelopes to match will last most farmers at least a year; in many cases two years. But if they liked their first letterhead they will reorder from the same printer and ask for simple duplication. Very few will go from one printer to another and haggle over the price, so there is no real need to cut prices. However, the printer should not succumb to the temptation to charge more than the traffic will bear. A satisfied buyer of letterheads may later develop into a customer for a more profitable product.

The next easiest printing field to cultivate among the farmers is the advertising card. Live-stock breeders especially buy these by the hundred to distribute at the fairs and to hand around generally. These cards often exhibit the same faults as the letterheads: they are too gaudy and wordy. Here again the printer will do his customer a service by insisting on simplicity and strength.

Printers who are located in sections where live-stock farming has been quite generally developed, have a good field in form letters, simple pedigree charts, and four-page illustrated folders. The advertising booklet of more than four pages is at present only for the few.

Business houses which order thousands of dollars' worth of printing usually have experts who specify just exactly what the printer must do. It is different with the farmer. He knows little about type forms, engravings and paper stock. He has to take his printer's word for things. For this reason the printer who desires to serve his rural customers well must learn their needs and give them not what they want so much as what they should have. Of course, the occasional customer who knows what he wants and insists upon it, even though it is the wrong thing, can be given his own way. After all, it is his money which is involved.



BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Names of Deceased Persons

L. F. G., Allentown, Pennsylvania, asks: "In arranging programs, circulars or any printed literature whereon the name of a deceased person is to appear, which method is the more proper to use—'deceased' either offset by a comma, dash, or parenthesis; or 'the late'? For example: 'James H. Murray (deceased)' or 'The late James H. Murray.' If four persons are members of a corporation and one dies, in what rotation of the printed names should the deceased appear? Does the age of a person or senior membership govern the position of name? Is there any book which thoroughly covers the questions at hand?"

Answer.—This is hardly a proofroom subject, since the proofreader's duty is merely to make sure that what is in copy is reproduced in print. I do not know of any book in which such questions are considered, and should like to be informed if any one else knows of such a book. My impression is that the statement of decease of any one of a number of persons named is rarely necessary, and when thought necessary the expression to be used and the order of the names is so purely a personal matter that it has never been thought proper to be subjected to rules.

Indentation in Addresses, Etc.

S., New York, writes: "I have had some trouble with the proper representation of address, salutation, etc., in letters as small-type extracts within a large-face text, especially using narrow measures, and have about decided to omit indenting on either side of the type. For example:

80 Washington avenue
Syracuse, New York
October 10, 1921

Messrs. Payne & Colby
53 W. Devereux street
Chicago, Illinois

Gentlemen: We are glad to comply with your request (stated in your communication of October 2d), and the files you desire to examine will be duly forwarded, etc.

Yours truly,

John Castlemain Company
John Castlemain
General Manager

Ref. to
Yearly File Blanks

Thus setting the type flush at the left, and on the right allowing the longest line to govern the line-up. Does this seem a wise plan, as far as you have noticed these matters? Do well-prepared style-books show examples of this sort?"

Answer.—This plan seems good. It is much used in writing, being less troublesome than the probably more prescribed method of indenting so that lines end even on the right. Of course both methods are newer than the old one of indenting each line more than the one preceding, which is now seldom

used, if ever, in print, though not infrequent in writing. Examples of this sort are not commonly shown in style-books, as such things are not common in print. When such things are printed, there is always a chance that the author will wish a change in form, and of course the change must be made. For regular office style the choice in the letter is good.

Heading a Marriage Notice

L. E. C., Palmer, Massachusetts, says: "You said in June, discussing the heading of a marriage notice, that it is 'common practice' to put the man's name first. That is not so in this neck of the woods; I send you two notices from a Springfield (Mass.) daily. Nearly all papers hereabouts put the name of the woman first. It is the woman who is married 'to' the man, and (I presume) that is the reason for the arrangement in the East. Personally, I like it better than the other."

Answer.—I said that it is common practice to put the man's name first, and maybe I was hasty in such assertion, but it is true that all the papers in New York do so. There may be some localities where the other order prevails, but I did not know of any particular district where it was so until this letter informed me of one. I must confess that the information surprised me, as I supposed the people generally did what New York people do. The reason as presumed by L. E. C. does not seem as good as the one I named, as the plain fact is that the woman is not married to the man any more than the man to the woman, and if she were, the order of the names would not tell it. I can not say anything against personal preferences, but if one wishes to do in such a case as nearly every one does, he will put the man's name first.

The Proofreader as Educator

V. K., Port Chester, New York, asks a strange question as follows: "A writer in the *Meteorological Magazine* of September, 1921, gives as title to his article 'Could the Drought of 1921 have been *Forecasted*?' I have seen this italicized word in the *New York Times*, *Boston Globe* and *Transcript*, *Springfield Republican*, and elsewhere. Should not proofreaders use every means in their power to educate the public as to correctness?"

Answer.—It jars upon my sense of correctness to write that the word forecasted seems to have become almost universal instead of forecast. But almost every one writes forecasted now, although the dictionaries say distinctly that the preterit and past participle is forecast, and the style-book of the *Detroit News* tells its people not to use forecasted. The same persons who speak of anything as forecasted say that a thing was cast, not that it was casted, forgetting that the same word is a part of the longer word. There was once an idea common that the proofreader was a thoroughly educated man and all such blunders were expected to be corrected by him. Such idea was exploded long ago, and the proofreader who exploits his special knowledge by actual interference with the words of an author is no longer considered desirable. One

working in a place like the *Detroit News* might even be commended for changing forecasted to forecast, but no doubt the reader there is not expected to do so, the rule being made for writers, not for printers. Proofreaders are now, and have been nearly always, selected mainly as preservers of what is in copy, not as correctors of copy nor as educators of the public.

So many are now employed that it would be little short of miraculous if most of them were really adept correctors even of literal errors. The proofreader can not acquire too much real knowledge, but very useful knowledge to him is the knowing when he must confine himself to the preserving of what is written, however sure he may be that something else is better.

Curios Found in the Dictionary

BY F. HORACE TEALL



MORE curiosities are to be found in dictionaries than the most inquiring mind would imagine until enlightened by discovery of something strikingly new to it, such as a word or a use of a word that was hitherto unknown to the inquirer, even though really established in common use. Naturally, local usages known familiarly to every one in a certain locality are not immediately recognized by hearers elsewhere when expressed by one to whom they are native, as when one speaks of his "gums," meaning rubber overshoes, or when a person speaks of going in a barge to one who does not know any barge other than a vessel and is surprised at learning that an omnibus is meant. It is unfortunate that most dictionaries merely say that such use is local, without stating the locality. This is by way of a hint to those who pin their faith too closely to the dictionary that lexicographers are not infallible.

Curiosities are found among common words and their treatment in the records, and we shall endeavor to exemplify some of them here, by selecting a few cases which seem to excite curious inquiry rather more than usual. In making the selection we are quite certain that we shall invite surprise and wonder at the numerous curious instances of omission, but plead in excuse the well-known capriciousness of personality.

A typical example of lexicographic development is the increased number of definitions given of common words seen in all recent dictionaries, the new ones not always showing actual added senses of the word, but often mere slight differences in application. Thus, while face was defined by Webster's Unabridged Dictionary in nine ostensibly differing senses, the differences were mainly of application, and the real meaning in each use was an easy extension of the sense of the word as meaning a man's face. Webster's International, the next edition of Webster's, gave two more definitions, and between this and the next edition appeared the Century with twenty definitions, and the Standard with even more, but many of them grouped as specific uses of the word under one general sense. The latest Webster's, the New International, has twenty main definitions and groups of six, four, and two as subordinate applications. Now this is not by way of objection to such expansion of records, for it is merely an effort to make clear distinctions. But it may stand as a hint toward a better treatment of such matters by making fewer actual definitions and showing different applications by mention under inclusive senses. For there is no doubt that most uses of such words are mere extension of sense, and not what such separation makes them appear, namely, new senses added to the language since the earlier records were made.

Another striking example of what seems to me to be needless and confusing lexicography is the word head. It certainly incites to curious inquiry, but is baffling to any ordinary mind, to find that such a word has so many differing uses. Webster's New International gives twenty-seven main definitions, with many subdivisions showing special uses grouped under a general sense, and the New Standard includes all uses of the

word by so grouping more than Webster's entire number under one or two of fourteen main divisions. Webster's Unabridged, which for many years was thought to be the final dictionary for all time, had fourteen definitions of head, while earlier works had still fewer than that number, though most of the uses at present made of the word were actual or at least potential always.

Greenough and Kittredge, in "Words and Their Ways in English Speech," page 263, in a chapter on "Special Processes," class such growth as radiation, and say: "By a succession of radiations the development of meanings may become almost infinitely complex. No dictionary can ever register a tithe of them, for, so long as a language is alive, every speaker is constantly making new specialized applications of its words. Each particular definition in the fullest lexicon represents, after all, not so much a single meaning as a little group of connected ideas, unconsciously agreed upon in a vague way by the consensus of those who use the language. The limits of the definition must always be vague, and even within these limits there is large scope for variety."

We are all of us apt to use some words where our meaning is better expressed by others, and I find my curiosity aroused by the common use of single words as definitions, as in defining fast as meaning immovable, steadfast, faithful, durable, lasting, tenacious, rapid, swift. These are given as different meanings of fast in Webster's New International, and in other dictionaries, and the fault, if fault it be, is repeated in all similar cases. What makes it strikingly curious is the fact that a dictionary definition is ostensibly an exact statement of meaning, containing neither more nor less expression than the word defined, and each of these defining words has distinct sense other than that of fast, so that they are not used clearly with the identical meaning properly belonging to fast. And the same is true in most instances of single-word definitions of other words. The temptation to use the words as exact synonyms is counteracted by the discriminating paragraphs now common to all dictionaries under the head of synonyms, which usually means that the words treated convey meanings partly similar, but each having some use distinguishing it from the others. It is to be regretted that so few persons read enough in the dictionary to get therefrom the valuable information given in the paragraphs of discrimination of synonyms, which are now so universally considered indispensable by lexicographers.

Here is an apparent contradiction of what I said about synonyms. Flicker and flutter are not distinguished in our current dictionaries, but are defined as true synonyms, though Trench wrote more than half a century ago that they had been thoroughly desynonymized, and he spoke truth when he said that a flame flickers and a bird flutters. This distinction had been practically made some time before Trench wrote, but was not so thoroughly established as he said, and has not been preserved by lexicographers. The synonym paragraph in Webster's International (curiously, it is found under the verb flit) says that "to flicker (once common of birds, now chiefly of light or flame) is to flutter lightly or to waver fitfully."



BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Soot Clogs Gasoline Burner

A Wyoming operator states that the burner on his machine becomes clogged after a few days' use. He states that a good grade of gasoline is used, and that he has a pressure tank.

Answer.—We suggest that you heat the generator with wood alcohol, and when you turn on the gasoline give it a small amount to begin with, gradually increasing the supply until a good blue flame is secured.

Bristle Caught in Magazine

A Western operator in cleaning his magazine had several bristles from the brush lodge in the magazines out of reach of his tweezers. He removed the top channel plate and removed the obstructing hair. He wants to know if he did right in removing the magazine top plate.

Answer.—It was unnecessary to remove the top channel plate. All that was needed was to take a wire with a sharp point inserted into the end of a match. Light the match and singe off the bristle.

Sidewise Movement of Metal Pot

A Pennsylvania operator wants to know why he can not move the legs of metal pot sidewise, as it appears there is room for movement between the parts of the machine base. The right-hand jet of pot mouthpiece does not come fully within the mold cell, which is the reason for the question.

Answer.—The pot legs rest on the upturned nipple of the pot-leg bushing. This nipple fits in a hole only large enough to receive it. For this reason there can be no sidewise change of the pot.

Charges for Machine Composition on Country Papers

A Minnesota operator wishes to know what prices should be charged for tabular composition with heads centered in bold face. Samples were submitted to show the nature of the composition on which information was requested.

Answer.—Charges for composition vary in different localities. However, where there is more than one column of figures the double price charge is observed. The price for composition on nearly all county board proceedings is either one and one-half or double. All centered lines in black face are double price; in roman, price and one-half. Leader lines ending with one line of figures are price and one-half.

Gasoline Burner May Need Attention

A California publisher describes how his slug appears and also asks if fifteen pounds pressure is too much for his gasoline tank. He wants advice regarding the gasoline burner.

Answer.—We believe that fifteen pounds pressure is not too much where the needle valve opening is very small. Ordinarily from five to eight pounds pressure is sufficient to give good results. The left end of the mouthpiece should be just as well heated as the right end. See if the front end of burner is in

proper position and that it gives a blue flame. It is just a trifle harder to control your heat with gasoline, but if you keep a close watch on your slug it should not take long to acquaint yourself with the peculiarities of the burner. Burners vary somewhat in their behavior, but a close watch should be kept on the face of the slug to insure its being printable. Of the two evils, cold and hot metal, it is better to carry the temperature nearer the hot point than risk bad faces by low temperature. Be certain that the mouthpiece jets and cross vents are kept open. To determine if the plunger fits properly in the well, observe if the surface of the metal is disturbed as the plunger descends; there should be no unusual movement upwards of metal. Apply a new plunger if a loose fit is noted.

Applying a New Plunger

A Massachusetts operator writes: "I should like to have you describe more fully, if possible, the application of a new plunger when metal bubbles up around old one. Would a plunger last as long as the machine itself if properly taken care of? Is it easier to put in a new crucible than to attempt grinding in a plunger? Would the added expense warrant such action?"

Answer.—If it is the first new plunger applied and the machine is not more than four or five years old, it is quite likely that a regular plunger will answer. F-879 is the number. If it is an old machine and has had a number of plungers, it may require an oversize plunger. In that case ask for a .005 inch oversize plunger. A new crucible may be needed if it leaks, and only where an oversize plunger fits too loose. Not knowing the age of the machine we can not suggest any further plan. A plunger and the well of crucible are parts subject to unavoidable wear. The life of these parts may be prolonged by cleaning and by the occasional use of graphite to reduce friction.

Persistent Distributor Trouble Not Corrected

An Illinois operator describes a distributor trouble, but gives no hint as to its nature further than to state that the screws stop frequently and that matrices are clogged between the guides of the channel entrance.

Answer.—It seems strange to us that the exact cause of your trouble has not been ascertained after such an extended period. The precise cause of trouble, we believe, you can determine by a little observation on your part. First be sure that the floor is not shaky, and that the machine is approximately level. It is permissible to have the right side of the machine (facing it) a trifle higher than the left side. Have a shaded light where you can examine the distributor while it is running. While you are watching it have some one sending in lines, and scrutinize closely everything that occurs during distribution. You should be rewarded in your search if you persist. You will not be disappointed if you have the occasion to operate a machine with an electric pot. It is the last word in machine improvement.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

UP to last reports no decisive action is to be noted in the settlement of the printing trades wage controversy.

LLOYD GEORGE has written a book of memoirs, for which, according to report, he is to receive £90,000 for the British and American serial and book rights.

It is now fifty years since the *Newspaper Press* was incorporated with the *Printers' Register*. This latter publication is now in its sixty-second volume, the latest monthly running number being 709.

WILLIAM ABRAHAM, recently deceased, who for nearly forty years was printer of the *Morning Advertiser*, left £250 to the Lloyd Memorial Home, at Deal, for two beds, to be named in memory of himself and his wife.

THE postoffice department has made a regulation that matter for transmission at the halfpenny rate (recently established) must be posted before 3:30 P. M. After that time other mail matter, especially letters, will have precedence in receiving the attention of the postal service.

FOUR newspapers at Limerick—the *Chronicle*, *Munster News*, *Leader* and *Echo*—have announced a temporary suspension owing to the conditions prevailing in Ireland. These papers last March refused to submit to censorship by the Irregulars and as a result suspended for a fortnight.

CHARLES T. JACOB, a prominent figure among typographic literati, who has written much for the printing-trade press and who is the author of several notable books relating to typography, has retired after fifty years' connection with the Chiswick Press.

AMERICAN printers are so used to the ream of 500 sheets that it is rather surprising to read of an assertion by a well known English paper salesman that nine out of ten of his printer customers refused to accept 500-sheet reams and would place orders for only the old-style 480-sheet reams.

THE scheme for posting advertisements on the walls of postoffices has been given its first trial application at the Shaftesbury Avenue substation, in London. A contract is being negotiated between a large advertising firm and the postoffice department, to cover the walls of 1,450 postoffices in the British Isles with framed advertisements.

SINCE the lower postal rates came into force the revenue from stamps has steadily increased. For the period of April 1 to August 5 the postoffice receipts were £17,550,000, as compared with £15,250,000 in the corresponding period last year. This is an eloquent argument for lower postage rates. Besides, they are appreciably helpful to the printing trade.

It is claimed that in 1913 over 19,000,000 sheets of foreign (mainly German) gold leaf were used in England as against 390,000 sheets of the home-made material. It is said that the book-edge gilders had never, for many years, used English gold leaf. It

seems that, for climatic reasons, gold leaf can not be made as thin in England as it can on the Continent. There is about sixty per cent more gold in an English book of gold leaf than there is in a German book. This of itself, not to reckon lower labor costs, makes the foreign sell far below the English product.

A COMMITTEE, under the auspices of the Stationery Office, has been considering the subject of type faces and display in government printing. Some of its recommendations may prove of general interest and are therefore cited: Types in which the contrast between the thick and thin stroke is exaggerated or in which the face is unduly compressed should not be used. Tabular matter should be set in carefully chosen modern or modernized old-style figures; further, in body sizes up to eight-point, recourse should be had wherever it is possible to figures cast on the $\frac{3}{8}$ -em space. There should be adequate space between each two lines of figures; and when rows of figures arranged in columns are to be read across the page, a white line should be left at every fifth row. For covers and title pages the type should be as far as possible of one font and of the same family as the letterpress; extra-condensed faces should be avoided.

GERMANY

A DECLINE in revenues of about fifty per cent is reported as the result of the last advance in postal rates made by the German Government.

A PAPER house at Berlin has inaugurated a contest, with prizes to the value of 100,000 marks, to be given for the best specimens of letterheads printed on the brands of papers which it produces.

THE master printers and their employees of Nuremberg have jointly established a "Book Trades Hall," which is intended to further business interests as well as to educate the public concerning the value of good typography.

THE standardization committee of the graphic trades on June 1 issued a tentative table respecting the viscosity of printers' varnishes and oils for mixing with inks. All objections to the standards set were to be sent in before July 31.

THE *Zeitschrift für Deutschlands Buchdrucker*, organ of the Master Printers' Association, which has hitherto been printed in *Antiqua* (Roman) type, is, from January, 1923, on, to be printed in *Fraktur* (German) type.

ANNOUNCEMENT is made of a new patented halftone process, whereby the printing surface is etched, not in metal, but in zellon, apparently a celluloid-like material. Important advantages are claimed for the new process, cheapness being first among them.

THE editor of THE INLAND PRINTER is honored by being the recipient of copy No. 30 of a numbered edition of 175 copies of a collection of selected printing done by the

students attending the *Technikum für Buchdrucker* at Leipsic-Reudnitz during the term of 1921-1922. The volume gives high testimony for the efficiency of this typographic school.

AT A recent auction of old wood-cut prints in Leipsic there was paid the sum of 920,000 marks for the oldest known specimen, depicting the "Carrying of the Cross," and done by some unknown artist of the fourteenth century. The buyer was a Swiss from Geneva named Proehl.

A COMMITTEE has been at work to select and perfect a standard German shorthand writing system. It had a three-day session recently, in the offices of the Ministry of the Interior, and settled upon a tentative plan to be presented to the Government and to others interested.

ACCORDING to a new price list for printing, issued by the Price Commission of the German Master Printers' Association, under date of July 10, 1922, an increase of 165 per cent is made on the previous percentages over the prices of 1912. These percentages were as follows: Jobwork, pamphlets and brochures, 7,300 per cent; catalogues and price lists, 6,950 per cent; books, periodicals and newspapers, 6,600 per cent; special quality work, 7,670 per cent.

IN ANNOUNCING the recent suspension of the *Hamburg Tageblatt*, a German national newspaper, the publisher said that he was compelled to quit because of the exceptional ordinances for the defense of the German republic, since he could not risk being condemned to pay fines of half a million marks, with the alternative of imprisonment. Another paper, the *Altona Tageblatt*, which has been published for seventy-two years, has been suspended for the same reason. Another Hamburg paper, the *Neue Hamburger Zeitung*, has also ceased publication, financial reasons being given as the cause of suspension.

SWEDEN

SINCE 1921 there exists an extraordinary lack of employment in this country, which is also felt in the printing trade. Of seven thousand printers there were one thousand who had to be assisted by the national non-employment fund. To pay out-of-work benefits the Typographical Union had to increase its assessment on the income of its members to ten per cent. In 1921 its expenditure for such benefits amounted to 700,000 kronar.

FRANCE

AN EXHIBITION of books, printed in the fifteenth century, was held in July in the Sainte-Genevieve Library at Paris.

BLAME is put upon the misprint of a single word for the death of Georges Dupuy, at Lannepax. The error occurred in printed instructions regarding the control of a motor car, and led to the car being overturned.

SOUTH AFRICA

THE Transvaal Provincial Council has under consideration a ten per cent tax on advertisements.

TYPOGRAPHY



An Exhibit of
the work of ARTHUR C GRUVER
Pittsburgh · Pa



THE INLAND PRINTER

OCTOBER 1922



SINCE the days of the crude chronicling of events as interpreted by Neolithic man, depicting with a pointed flint stake himself and the wild animals he pursued, through all the ramifications of cuneiform, Egyptian and Runic pictorial art to those superb creations of Greece, Italy and the Renaissance; from the period of Tubal-cain, artificer in metals, to that sublime art of Benvenuto Cellini; from the pyramids to Michel-angelo, the whole story is replete with interest. The history of the graphic arts is no less interesting and instructive. From Chinese block printing to Gutenberg and Koster, from Aldus to Bodoni, Caxton to Caslon, and from Benjamin Franklin to the artisans of the present day, the record is one of progress and achievement; a constant striving toward the ever-beckoning, ever-elusive goal of perfection. The romance of craftsmanship is as fascinating as any in the records of time, a definite accomplishment of a purpose as a reward for the sterling efforts of the devoted disciples of the past and the studious craftsmen of today. May the organization of Printing House Craftsmen continue to flourish in this wonderful period of which we are all an integral part; a big and unselfish movement, dedicated to a cause for common good, the advancement of our own Arts Preservative of all Arts. The slogan of the Craftsmen "Share Your Knowledge" is surely indicative of that progressive spirit which has characterized the elevation of the craft; with the realization that as we extend our knowledge to others, we automatically help ourselves.


TEXT AND TYPOGRAPHY BY ARTHUR C. GRUVER
PITTSBURGH, PA.

•
*Decoration by Bruce Rogers for Bartlett-Orr Press
New York City*



*"Poems are made by fools like me,
But only God can make a tree"*

—JOYCE KILMER

JUST the same with printing—there will always be the two kinds, good and otherwise. In most instances GOOD PRINTING is cheapest, for value received is that necessary attribute in any merchandising obligation. Think this over before placing that next order; or better yet, call SMITHFIELD 751 MacGregor-Cutler Printing Company  Pittsburgh, Pa.



THAT something termed character is not achieved overnight or created at will. It is a structure founded and maintained by performance. No way has been invented to hurry it but when maintained it makes past achievement an enduring part of Today and a guarantor of Tomorrow.

MacGregor-Cutler Printing Co., Pittsburgh, Pa.

632 DUQUESNE WAY • PLATE GLASS BUILDING



AND it is still possible to purchase good printing at a reasonable price. No man can get something for nothing without being penalized, nor can he continue to give something for nothing and keep out of bankruptcy. Good printing has a value and the value is reflected in the price it costs.



MACGREGOR-CUTLER PRINTING CO., PITTSBURGH, PA.



Variety in small check book blotters



ARTHUR C GRUVER · TYPOGRAPHER
PITTSBURGH · USA

E. G. J. GRATZ, *President*

A. C. GRATZ, *Assistant Manager*

STANDARD ELECTROTYPE COMPANY

*Lead Moulding
Nickeltyping*



*Stereotyping Mats
Wax Engraving*

DUQUESNE WAY AT BARKER PLACE
PITTSBURGH, PA.

BELL PHONES
Residence FEDERAL 781-J
Studio COURT 338

Music For All Occasions
MEMBER A. F. OF M. LOCAL 60

Wolfe's Band and Orchestra

"The Harmony and Entertainers"

PITTSBURGH, PA.



STUDIO
413 PENN AVENUE
Near Hotel Chatham

RESIDENCE
312 RADCLIFFE STREET
Corliss Station

Dignity in Letterheads

A Modern ELECTRICAL HOME



"With Happiness in Every Room"

EXHIBITED BY
The Electric League of Pittsburgh

April 13 - May 6

5643 KIPLING ROAD • PITTSBURGH • PA



A Fairy Tale



ONCE upon a time—for that is the way all fairy stories begin—there was a kite and a key and a man whose name was Benjamin Franklin. By these means, as we all know, there was captured from the air, a strange new "something." Then there followed other men, Ball, Westinghouse, Edison, Steinmetz and many more, who with their magic brains and ever busy hands took this "something" and made it do the most marvelous things that man ever heard of. Indeed this new fairy, which we call Electricity, did much more wonderful, more seemingly impossible things than the marvels of Aladdin's Lamp.

For some strange reason which we don't understand—and that's the way with fairy stories—this new fairy was made to help everyone except the ones most deserving. Oh, yes, it did lots of good. It ran factories, pulled trains, dug coal and watered farms. It worked for industry but it neglected the most important thing, the heart and center of our lives—home.

Of course you understand that was long ago before this new fairy, which some say comes from the snowflake on the mountain top, learned about home and what happened there. Now the fairy, which was first captured by a kite and a key, is living in many homes, modern electrical homes, and is doing things more wonderful than ever before. More wonderful because they are more loving, more kind, more human; because they really help mother and father, because they make the children happier and the old folks more comfortable. And when this good fairy comes to dwell in any home, the people there—you know all fairy stories end this way—live happily ever after.

Page 3

Grand Opening
DRAVO
RECREATION PARK



First Annual Basket Picnic
Regatta
Field Tournament

NEVILLE ISLAND
SATURDAY • JULY FIFTEENTH • NINETEEN TWENTY-TWO

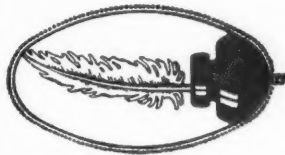


Official Souvenir Program

First page of an Outing Program

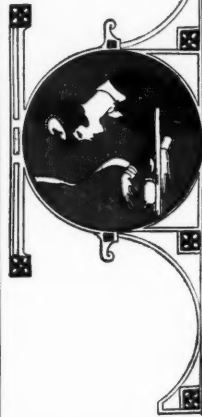
MACOGRAMS

*A Monthly
Harbinger of Good-will and
Incidentally
A House Organ of Ideas*



AUGUST • 1922

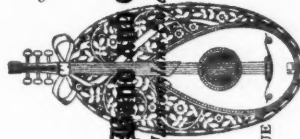
Issued by
MACGREGOR-CUTLER PRINTING CO
PITTSBURGH • U S A



THE REYMER LUNCHEON AND TEA ROOM
IN OUR OLIVER BUILDING STORE OFFERS
A REASONABLE AND APPETIZING MENU.
PROMPT AND ATTENTIVE SERVICE 15c 25c

BELL PHONES
Residence FEDERAL 781-J
Studio COURT 398

A. F. OF M. LOCAL 60
Music For All Occasions



Wolfe's Band and Orchestra
"The Harmonious Entertainers"

312 RADCLIFFE STREET
CORLISS STATION
PITTSBURGH, PA.

Studio 413 PENN AVENUE
PITTSBURGH, PA.

Ralph S. Clawson
JEWELER



DIAMONDS · WATCHES
KODAKS

LINCOLN HOTEL BUILDING
ROCHESTER, PA.



SCHMIDT'S
Cash Grocery

452 *Adams Street*
Rochester, Pa.

BELL PHONE, 468-R

Meet me in
The Candy Land

HOME OF
PURE ICE CREAM
HOME MADE CANDIES



FANCY BOXES FILLED
WITH HIGH GRADES OF
ASSORTED CHOCOLATES

Rochester, Pennsylvania
BOTH PHONES

GARAGE, BELL 106-J

GARAGE B. C. 7176

F O R D
and LINCOLN
Motor Cars

Accessories
Supplies & Repairs



Grandvue Garage

JOSEPH H. GRANDEY
AUTOMOBILE AGENCY



BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Producing Direct Advertising

Because of its elasticity as an advertising medium direct advertising is far from being as standardized as many of the other mediums. In this article we want to take up a subject which at first glance it may seem unnecessary to cover in a printers' magazine — the production of direct advertising.

Producing magazine advertising has been the means of building up a powerful form of business — counseling service, known as the advertising agency. *Producing* outdoor advertising has built up specialized sellers and manufacturers of outdoor advertising posters for walls and other such displays. *Producing* street car card advertising has called for the combination of many local card advertising organizations, until today you can place one order with a central office and have your street car card advertising appear in almost every city in the Union.

Generally speaking, the same situation exists in a greater or less degree in all of the other mediums of advertising, except direct advertising.

Producing direct advertising often is still conducted on a somewhat haphazard basis. The medium will never reach the pinnacle it deserves until its producers show as much interest in its *production* as the producers of competing mediums do in the production of theirs.

Therefore it is not enough for the printer desiring "to enter the direct advertising business" to learn the general aspects of direct advertising; to study how to compile and use a good list of names; be familiar with the physical classifications of the medium; realize the interrelation of direct advertising with other forms of publicity; know how to analyze the market and plan a campaign for that market; plan from the mechanical and physical aspects the unit or units to be used in the campaign; to be experienced in planning "the outside" and the "come-back," those two extremely important parts of most direct advertising; nor to know how to write direct advertising copy; have experience in securing and using the right illustrations; in short, to know how to *create* a piece of direct advertising or a direct advertising campaign. Far more important as we look into the future of this business-building force is the ability of the direct advertising printer to know how to *produce* direct advertising.

An example, with names camouflaged, of course, though the instance is a true one in every detail, will make this plain. The Bankers' Manufacturing Company were makers of an office appliance the name of which is now quite well known. The active head of the company was a man whose experience had been gained in a bookkeeper's position and whose turn of

mind was that of an accountant. He decided it was time for the Bankers' Manufacturing Company to do some direct advertising. He sent for no fewer than five of the leading printer-producers of the country. What happened to two of them I do not know, but three of them came to the bat with what they termed direct advertising, but which was in effect so much printed matter, as I shall try to make clear as we go along.

No. 1 came the nearest to producing a piece of direct advertising, a single unit campaign. This firm suggested the use of a booklet in story form, with an intriguing name, splendidly illustrated, and compellingly worded, to pass on to the business world the facts about the Bankers'

appliance. No. 2 suggested a most elaborate book, full of very expensive halftones showing the plant and about two views of every operation from the start of the appliance in the raw materials room to its crated-for-shipment stage. No. 3 suggested still another book, which from a third viewpoint told of the wonderful appliance the Bankers' company made.

The man who had the power to make appropriations bought all three of these so-called "ideas." He insisted upon calling them direct advertising. They were not. The first booklet was eagerly sought after by school children and doubtless gave not a little publicity to the company, but what was needed at that time was not publicity but sales promotion.

The second book was so expensive in the end that over ninety per cent of its original run was lying on the storeroom shelves some two years after it was produced, because none of the endless procession of advertising managers could find a correct and legitimate method of distributing this "white elephant."

The third was purely a "puff" book, built to please the presiding officer and get a "press run" for its maker. It had no excuse for existence as a piece of direct advertising.

NOTE—Though we carefully examined a large number of exhibits sent in to THE INLAND PRINTER to secure illustrations for this article we had to fall back on an illustration taken from a publication which we edit, and supplement that with some quotations from "Effective Direct Advertising." May we again urge the submitting of samples of direct advertising units and campaigns which you have produced? Send them direct to the office of publication, and accompany the specimens with any details as to results, lists used, plan of campaign, etc., which you can supply. Even though you may require that we camouflage the names and addresses of your clients, may we repeat this appeal for specimens?

Perhaps you will say this writer is splitting hairs over what is direct advertising and what is printing. You may add that you have seen a lot of publication advertising which had for its motto "pleasing the president," rather than "selling goods." The impeachments are granted. But get the distinction. Book No. 2 referred to above cost the Bankers' Manufacturing Company approximately \$10,000. That same sum invested in a well known weekly would have bought not quite two pages of space. Once the order had been entered and put through, the money would have been spent, the advertising (or publicity) secured and that would have been the end of the story.

But when the \$10,000 was put into tangible form such as a book, and then not distributed, not only was the loss more noticeable—the books lying there in the stockrooms taking up many square feet of floor space were very noticeable—but it was a bigger loss! The books got out of date before they were distributed. There was no mass effect; no publicity value, and all because the so-called creator of that book did not produce it as a piece of direct advertising, but merely manufactured a piece of printed material.

"But I can not act as a wet nurse to foolish buyers of direct advertising. I am running a printing plant, and if they want to buy \$10,000 worth of my product and then put it in the storeroom and keep it there, it's not my fault," comes from the testily inclined reader.

You are quite right, you have no legal obligation to see that the buyers of your product use what they buy, but the point I want to make clear is that *producers of direct advertising*—as distinguished from producers on a purely manufacturing basis—will see to it from a purely moral aspect.

Agencies, as the advertising agents are called in the advertising world, have come in for a lot of criticism, but I never heard of one who prepared a magazine campaign costing, say, \$10,000, and then after being paid for getting it "manufactured," turned it over to the buyer and said in effect: "Now you can distribute this, put it in the garret or sell it to the junk man; we have manufactured what you wanted."

Many campaigns for publicity in magazines, etc., have been prepared and not used. Some have been partly completed and canceled, but I have yet to hear of one which was handled in the reprehensible manner of book No. 2 of the Bankers' Manufacturing Company referred to at length herein.

"But wasn't that an isolated example?" some one asks. Unfortunately it was not. It is one of the most glaring cases we know of, but only one of a great many instances where after an idea or campaign had been partly planned the organization doing the work suddenly ceased acting as a service agency and once more reverted into a manufacturing concern.

Purposely we have shown the dark side first; now let us look upon the brighter side:

"Just what do you have in mind by 'producing direct advertising'?" you ask.

The reply is this whole article but specifically, the production of the unit or units in the order they should go out, in a way that they will make the best impression on the prospect, and so manufactured that they are delivered to the prospect in the proper manner promptly.

Suppose it is a catalogue you are producing for a client. Have you ordered the envelopes or mailing cartons? Have you called your client's attention to the fact that the catalogue must have such? This is the simplest form of production service which is all too often overlooked by the printer-producer.

Or, suppose you are getting up a series of mailing cards with an unusual fold, have you gotten the O. K. of the post-office on the fold, and the use of the sticker or seal for mailing purposes?

Or, suppose your client has ordered 5,000 pieces and later he informs you, "I expect to send one of these to every bank

in the United States." Instantly you will suggest, without a doubt, that there are 33,000 banks in the United States. Now, I am not impeaching the honesty of producers generally, many of them do help their clients, but would all of you call to the client's attention the reverse of this situation? That is, suppose the client ordered 50,000 copies of a booklet "to send to every bank in the United States," as a producer of direct advertising working for and in the interest of your client you should query immediately as to the distribution of the remaining 17,000 copies. The advertiser may want them for extras, for additional distribution direct or by salesmen, or in other

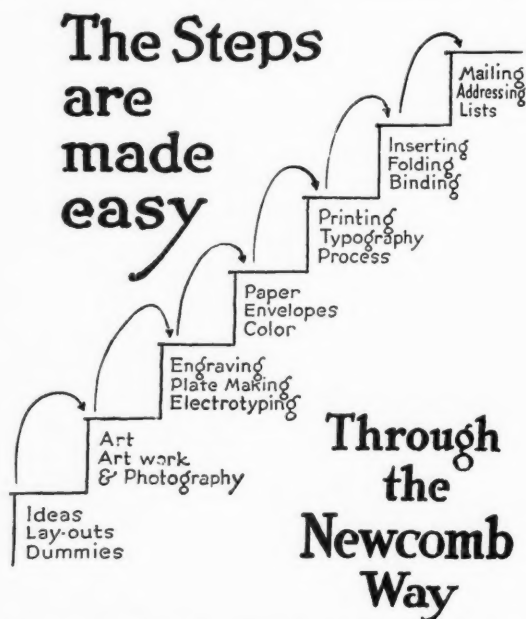


FIG. 1.—How one firm of specialists in direct advertising points out to its clients the numerous steps in the production of direct advertising. From *Direct Reflections*, house-organ of James F. Newcomb & Co., New York city.

ways, but it is the writer's opinion that the 17,000 should not be manufactured under the circumstances set forth until the client has had the situation explained.

"Oh, that is far fetched!" some one shouts.

"Far fetched?" Go look in the stockrooms of the average buyer of direct advertising and see if it is. Innumerable overruns are made without rhyme or reason, because in too many cases the direct advertising is not produced as direct advertising but as so much printed matter.

But what is more important than all which has gone before in the production of direct advertising is: In its preparation are you keeping in mind the attitude of the recipient? An outstanding reason for printers producing direct advertising is their ability to help with the outside viewpoint.

Almost all of the good magazine advertising is good because it is prepared by an outside specialist, an advertising agency which keeps the outside viewpoint and frequently, if you please, keeps the advertiser in awe of him. The only excuse any form of advertising can have for economic existence is that it serves the recipient, or those it is thrust upon.

Witness how quickly the big general public sickened on the "We Won the War" advertisements in general magazines. They had no service to perform for the general public. The agencies inserting them in many cases were of the mushroom type, out to get a big appropriation over on an extra fat war baby.

In my opinion direct advertising should be produced by printers. But those printers must specialize in serving their

clients not only as printing manufacturers but as service specialists. One publishing firm in the trade-press field stands out far above the average because it serves its advertisers and helps them get the best returns out of their advertising in its publications.

Producing direct advertising requires the maintenance of the outside viewpoint at all times. This necessarily, as we see it, requires that there be a direct advertising department within the printer's organization or some arrangement whereby service is maintained.

All of this costs money, however. And now we come to the rub! What are you as a producer of direct advertising doing to show your buyers that it costs more money (and is worth it) to produce direct advertising as compared with producing printed matter?

That brings us back to the note appearing in the panel on page 73—we went through a large number of house-organs, blotters, mailing cards, and what not, but could not find a single example of direct or indirect educational effort to show the prospect that direct advertising is planned printed material and different from printed matter produced without plan or general scheme of production.

Fig. 1 shows how one producer of direct advertising illustrated an article in its house-organ to point out to its clients the many steps in producing direct advertising. This chart

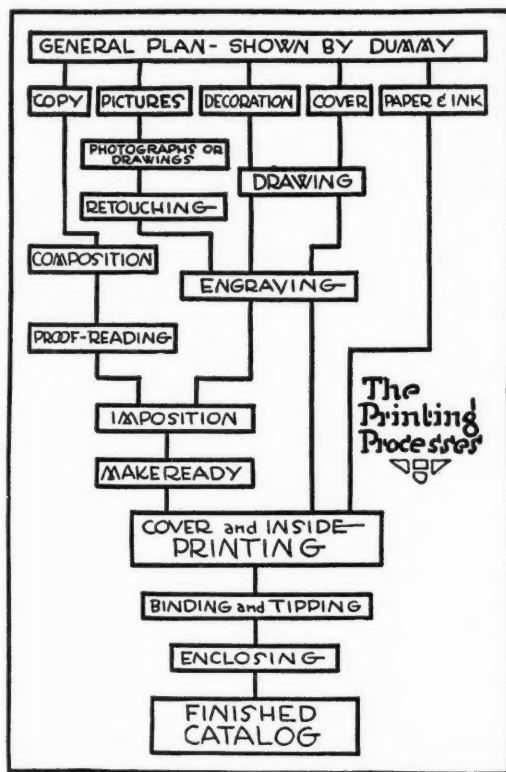


FIG. 2.—Why printing costs money. The various complicated operations, unfamiliar to the layman, which are involved in the production of a large catalogue are shown in this chart prepared by the House of Hubbell, Cleveland, Ohio.

brought out to one advertiser owning his own printing plant the fact that in order to logically compare costs on his direct advertising produced in his own shop with pieces produced by the printer-specialist, he would have to add to his own shop costs the figures for folding, addressing, mailing, and so on, which were included in the prices made by the direct advertising house.

This illustration also points out one simple step in showing the buyer that the producer does more than just print. He goes farther and actually puts into circulation—like the publishers of a magazine, for example—what he produces. He edits, cuts down lists and acts as “publisher”; in short, he produces direct advertising.

Fig. 2 illustrates the steps in a complex piece of direct advertising, the catalogue of fair size. It is taken from an issue of *Individuality*, published by the House of Hubbell, Cleveland, Ohio. The running of an illustration of this type in a house-organ helps to educate the buyer to the point where he is willing to pay for the extra service. Please do not misunderstand this reference. If no extra service is rendered, then no extra charge should be made. If, however, you as a producer of direct advertising go through several extra steps in order to produce direct advertising rather than a lot of booklets or folders or other forms of printed matter, it costs you money to make those extra steps, it is worth money to your customer and your customer should pay you for it.

In short, let us all discourage this indiscriminate getting up of “dummies” on approval, to be used as ideas given away to the customer, provided he will give you the order without competition. That is not producing direct advertising; that is camouflaging the elimination of competition. Prepare a campaign, according to a plan, sell the planned campaign to your customer, sell your organization as the producers of the direct advertising, and charge sufficient for your services to make a fair and legitimate profit, and the medium known as direct advertising will improve in its general tone.

There is an appeal for the ideal in this article, it must be admitted; now and then the buyer will order us to print his halftones upside down “to attract attention,” and we will go ahead and do it, because we can not do otherwise, but such instances are rare. In my opinion, the Bankers’ Manufacturing Company was more to blame than the three direct advertising producers, for the company had no right to call in three competing houses on the old “idea” basis, and then to buy each of the three ideas without coordinating them in any way. The producer of book No. 2, however, most assuredly, should have brought up the matter of the distribution of those 10,000 expensive books before producing them.

Permit me to quote here from “Effective Direct Advertising,” written and published before the writer ceased to be a buyer of direct advertising, and therefore most assuredly impartial and yet all the more applicable to the point under discussion:

“It is ever so much easier for an ‘outsider’ to maintain the outside viewpoint—which usually closely approximates the users’ viewpoint—than for an ‘insider,’ that is, some one in the company or firm’s own organization, to maintain this viewpoint. Instances without number could be cited to show that the outside viewpoint is valuable. The outside viewpoint, especially when it is specialized on some angle of the proposition, is very valuable. Some ‘outsider’ may have made a lifetime study of color in direct advertising, and without knowing anything about some particular business have a viewpoint which would be worth far more than the viewpoint of an ‘insider’ associated with that particular business or industry for many years.”

Then let me add one example to prove this value: “A certain state fair had always met with a loss, but in 1919 its directors put the entire campaign in the hands of a firm of local service printers, with the result that for the first time in its history the fair made a profit, \$60,000 to be exact, and drew the largest attendance which it had ever enjoyed. The service men were able to do this because they were specialists in direct advertising as well as in printing.”

And now that you may not accuse me of unnecessarily finding fault, let me close with a quotation from a statement

made some time since by Edward Corman, when secretary of the Knoxville council of the Tennessee Printers' Federation: "Too many printers are ever ready to proclaim themselves specialists in any class or kind of printing without taking the trouble to learn anything about it. Any printer can

print direct advertising matter, and more or less of it is done in every commercial plant. But knowing how to specialize in it and produce the sort of work that 'reaches the spot' as well as earn good profits for both printer and customer is a very different matter."

Computing Composition

BY JOSEPH S. DICKSON



SOME time since the writer made a talk on "Elementary Computation of Composition" before the Ben Franklin Club of Louisville. The object of this talk was to overcome, if possible, some of the uncertainties which arise in the minds of most students in this line of endeavor. I advocate a system the basis of which is the number of points in an inch—72. Being in the trade composition branch of the industry, I come in contact with the bulk of the printers who are not adept at composition figures. They everlastingly seek information as to the number of ems in a square inch of this or that size of type. They confuse the standard measurement em with the em of the type size. I believe the publication in THE INLAND PRINTER of the information brought out in my talk would reach a large number who are often puzzled and would prove of assistance to many readers of this journal.

Figuring on the point system, the only thing to be remembered is that 72 points make one inch. The student can then easily figure a square inch of any size of type by dividing the type size into 72, and multiplying by itself. For instance, 8-point type, 8 divided into 72 equals 9; 9 multiplied by 9 equals 81, the number of 8-point ems in a square inch. With 12-point it would figure, 12 into 72, 6 times; 6 times 6 equals 36. Ten-point, 10 into 72, 7.2 times; 7.2 times 7.2 equals 51.84. Six-point is 12 times 12 equals 144.

In the estimation of straight matter composition, a surprisingly accurate method of computing large amounts of type from general run of copy may be developed in the following manner:

An average typewritten line on a letterhead sheet, $8\frac{1}{2}$ by 11 inches, figures approximately 36 ems; 28 lines would figure 1000 ems. A sheet of copy typewritten, single-spaced, full letter size, would be estimated at 2000 ems; double-spaced, 1000 ems. Average long hand, 500 ems.

With these three ideas in mind, go through a pile of copy, counting the thousands by this method, and after the job is in type verify your figures. An allowance, one way or the other, should be made for fat or skinny faces.

Count fifty lines of 8-point 13 ems wide, cut it out, and place in your mind the mental picture of 1000 ems of 8-point. Do the same thing with other sizes of type.

The word system of computing composition would be all right if all writers used the same vocabulary! Some matter will run 250 words to 1000 ems, and some 400 words, depending upon the character of matter, and who wrote it. However, a safe multiplier for word computation is 3.

The problem of how many pages of a certain size type will be the equivalent of a given number of pages of a type of a different size, is one which has stumped, momentarily, many a printer.

When we have computed the number of pages a certain amount of copy will make in 10-point, and the prospective buyer comes to the conclusion it makes too many pages, and asks how many pages he can save by setting it in 6-point, most of us make the computation all over, in the same manner in which we arrived at our original conclusion.

Suppose we figure that a certain amount of copy will make 100 pages, 24 by 42 picas, set in 10-point. The prospect asks: "How many less pages will it take set in 8-point?"

The proportion of the sizes of type resolves itself into a proportion of square points. The square points in one 10-point is 10 times 10 equals 100. In one 8-point is 8 times 8 equals 64. The proportion of 10-point to 8-point would be the proportion of their squares, or 100 to 64; reduced to lowest terms, 25 to 16. In other words, 25 pages of 10-point type would amount to 16 pages of 8-point of the same pica measurement.

Example:

10-point page, 24 by 42 picas equals 28.8 by 50.4 equals 1451.52 10-point ems.

8-point page, 24 by 42 picas equals 36 by 63 equals 2268 8-point ems

25 10-point pages by 1451.52 equals 36288 ems.

16 8-point pages by 2268 equals 36288 ems.

Applying proportion 25 to 16 to the 100 pages, the answer is 64.

In reducing from 10-point to 6-point: The square of 10 is 100; the square of 6 is 36. The proportion therefore is 100 to 36, or 25 to 9.

25 10-point pages by 1451.52 equals 36288 ems.

9 6-point pages by 4032 equals 36288 ems.

In changing from 10-point to 12-point: Square of 10 equals 100; square of 12 equals 144. Proportion is 100 to 144, or 25 to 36.

36 12-point pages by 1008 equals 36288 ems.

By following this system of squaring points you can compute the equivalent of any sizes of type in pages of given size. If you use Monotype faces of various sets, the procedure is similar:

Suppose you have a job figured in 9 set 8-point and you wish to determine the number of pages it will make in $6\frac{3}{4}$ set 6-point. The square points in an em of 9 set 8-point is 9 times 8 equals 72; in an em of $6\frac{3}{4}$ set 6-point, $6\frac{3}{4}$ times 6 equals $40\frac{1}{2}$.

9 set 8-point page, 24 by 42 picas equals 32 by 63 equals 2016 ems.

$6\frac{3}{4}$ set 6-point page, 24 by 42 picas equals $42\frac{2}{3}$ by 84 equals 3584 ems.

72 pages by 2016 ems equals 145,152 ems.

$40\frac{1}{2}$ pages by 3584 ems equals 145,152 ems.

A client has a job set in 10-point type 8 by 10 inches, and asks how much space it will take up in 18-point. The square of 10-point equals 100; the square of 18-point equals 324. The proportion is 1 to $3\frac{1}{4}$, and the page of 10-point will make $3\frac{1}{4}$ pages of 18-point set the same measure. The 10-point contains 80 square inches and the 18-point will contain $3\frac{1}{4}$ times 80 equals 260 square inches.

The conclusion which we reach and which is a safe one to follow is that the amount of space that will be taken up by different sizes of type varies in proportion to the squares of the point sizes of their bodies.



BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Improving British Government Printing

In appointing a committee to select the best faces of type and modes of display for government printing, the powers that be in "His Majesty's Stationery Office" stimulated an inquiry that has resulted in a report of intense interest. If the recommendations and suggestions of this committee are faithfully carried out, and that seems assured by the fact that the government printer himself seemingly instigated the inquiry, the official printing of *one* nation at least will have been lifted out of the muck.

The report of this committee is contained in a pamphlet of about one hundred folio pages, the first few of which are devoted to the report proper, a number following to schedules of suitable type faces, while the greater number are devoted to contrasting pages from different reports and monographs as heretofore treated with the same copy handled in accordance with the committee's recommendations. Supplementary to this report is another folio pamphlet of about twenty pages, entitled "A Note on the Legibility of Printed Matter," prepared for the information of the committee by Lucien Alphonse Legros, joint author of "Typographical Printing Surfaces," who incidentally was also a member of the committee.

So exhaustive are these reports, particularly the contribution of Mr. Legros, that an adequate review would involve a complete reprinting of them. That being impossible, we approach with fear and trepidation the task of boiling them down, of attempting to select the points of most interest and value, when all are of intense interest and great value.

A most significant point is brought out in the eighth paragraph of the report proper, a point that should be indelibly stamped in the mind of every one concerned in any way with

the production of printing: "The committee are aware that, in view of the large amount of printing involved, it is especially necessary to have regard to the cost of production. At the same time good printing is, within limits, by no means inconsistent with economy. *To set work in type of good design costs no more than to set it in type of poor design*; and in any case there is no reason why the price of any government publication issued for sale upon a commercial basis should not be so calculated as to cover the full cost of production." This reference is supplemented in the prefatory note by the statement that the committee "sought by a careful selection

and arrangement of the type to suggest a standard below which no government publication, produced even under the most rigid conditions as to price and materials, need notably fall." The quotation immediately preceding is in direct reference to the form in which the committee's report is presented, but applies, as well, to suggested treatments for various government forms.

Farther on in the report we find this illuminating reference to the legibility of types: "The factors which go to make a type face that is at once legible and simple are so many, and involve so many questions of tradition and use, that it is not possible to frame a series of statements which will hold good in all conceivable circumstances and will be true if taken each by itself. But, as a guide to the principles to be followed in the selection of type faces, it may be said, in quite general terms, that the letters should be as simple in form as possible. *They should be broad in the face rather than compressed, and should avoid both undue thickening and thinning of the serifs and strokes or of reducing the whites between them.* The faces should be so proportioned that leading be-



Report of the Committee appointed to Select the Best Faces of Type and Modes of Display for Government Printing

LONDON
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40 & 41 Lower Sackville Street, Dublin.

1922

Price 4s. od. net.

Above is the cover of one of the monographs here reviewed, the report of the committee appointed by the British nation to suggest ways and means of improving the standards of government printing.

tween the lines should not be necessary for legibility. . . . The committee feel that while compliance with the requirements of the preceding paragraph is more generally achieved by the old face and the heavier old style than by the modern, a number of modern faces are obtainable which are free from

ascending lower-case letters, which must also be redesigned to harmonize with the capitals, and for the same reason the descending lower-case letters have also to be disproportionately reduced in the part below the line. (Fig. 1.)

"An equally important detail in the consideration of type



12-point. 6 times full size.



9-point. 8 times full size.

the sharp contrast between the thin and thick strokes, flat serifs, and marked lateral compression sometimes associated with this face of type—with a great consequent increase in legibility."

It seems proper at this point to turn to the report Mr. Legros made to his committee. How many know that six-point of a particular type font is *not* a simple reduction of twelve-point, that, in other words, all the different sizes of a series are *not* made from one set of original drawings of the characters? This point is brought out and explained as follows:

"Although type is manufactured or cast in the machines to an exceptionally high degree of accuracy, the printed impression differs from the actual type face to a considerable extent. Type carefully 'made ready' and printed on a surfaced paper gives an impression differing but little from that obtained by smoke impression of the original punches used for its production. The same type printed on rough paper with soft packing, as on the rotary newspaper press, is impressed to an appreciable depth into the paper and carries down the sides of the impression some of the ink, so that the actual inked letter in the print has its lines enlarged both on the outside and inside. From this it follows that the small internal whites in the characters (known as 'counters') can not be reduced to very small dimensions, or such letters as a, e and s, having very small counters, become 'blind.'

"This fact is largely responsible for the curious divergence from strict proportion that is found in comparing type of the same series but of different body size. As the type is reduced in size the small or lower-case letters are not made proportionately smaller; to make the capitals harmonize with the change in the lower-case letters are made wider than they would be if proportionately reduced, and, in fact, they have to be redesigned. This similarity affects the tall or



6-point. 12 times full size.

FIG. 1.—Here twelve-point, nine-point and six-point of the same series of type are enlarged to seventy-two points to show that the smaller sizes of the same series are not mere reductions of the larger sizes. The smaller sizes must be made correspondingly wider and relatively bolder or they would be illegible.

faces," writes Mr. Legros, "is the amount of white that separates the main strokes of the letters, or the width of the 'counter.' The investigation of this involves a short examination of the method of procedure of the punch cutter in preparing the original punches. Having marked out the standard letters, H o m p, on steel, the first operation is to prepare the counter punches, that is to say, the steel punches used to produce the recesses in the punch corresponding to the internal whites. Here economy plays a part, for though the four letters b, d, p, q have peculiarities that make them differ, whether inverted or reversed, the same counter punch is generally used on all four. So, also, the counters of the m govern the design of a number of other letters, the strokes of the ligatures ffi and ffi being equally spaced, and the separate letters i l f being also made to conform to the m when placed next to each other. The strokes of the letters h u n are made more nearly in agreement with the b and d, account being taken of the flattening of one side of the counter caused by the straight main stroke. From this it can be seen that once the standards, H o m p, are determined and accepted, the whole of the remainder of the font can be designed in accordance with other generally accepted rules.

"The question of legibility of a type face," continues the writer, "is largely dependent on the absence of similarity between those characters of pairs or triplets which are the most easily mistaken for one another. It has been suggested by Legros and Grant in 'Typographical Printing Surfaces' that the ratio of the coincident area to the whole area of some of the worst pairs of characters should be investigated by the superposition of enlarged tracings of the characters in question, and they made measurements, by means of the planimeter, of the area common to both characters of a pair as well as of the areas peculiar to each letter. [See Fig. 2, where the black portions are

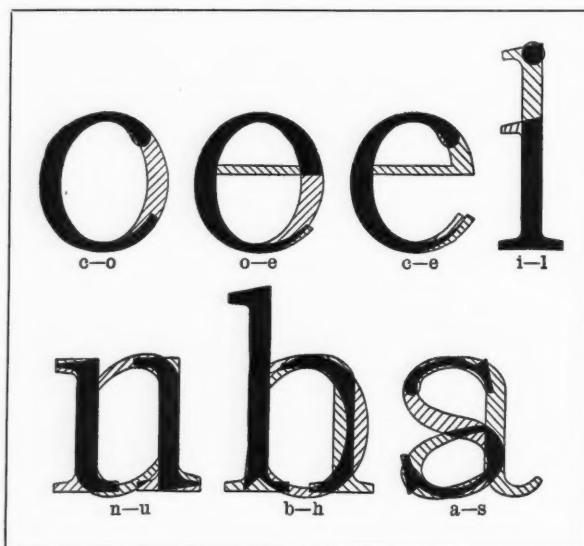


FIG. 2.—Letters that may be misread are superimposed to show what percentage of the printed area is common to both. Upon this basis interesting deductions are made by Mr. Legros with respect to legibility, an outline of which is given in this review.

common to both members of the superimposed pairs.] From these figures they obtained the sum of the areas peculiar to the individual characters and divided this number by the sum of the total areas of the two characters, the result being styled by them the *legibility coefficient*. If one hundred per cent be taken as perfect legibility (in the case where there is no coincidence, that is, no parts in common), the difference between one hundred per cent and the *legibility coefficient*,

16. homp nuclei

The old English or black letter, No. 16, has inclined strokes at the angles, derived from the pen stroke connecting the letters of manuscript. The upper and lower extremities of ascending and descending main-strokes respectively are forked, and the first main strokes of *h*, *k*, *m*, *n* terminate in a portion of a square turned through half a right angle. The added short strokes, of which there are more in the extremely illegible German Fraktur type, tend to increase the resemblance between the more similar characters.

17. homp nuclei

The ecclesiastical style, No. 17, retains the forked ends of the ascending and descending strokes, but substitutes the over-run corner of a square for the short inclined strokes, and terminates the lower end of the first strokes of *h*, *k*, *m*, *n* without serif or change of form. The upper ends of the short main-strokes are given a greater breadth at the commencement, and connect by a short curve with the main-stroke, forming a rudimentary upper serif. Comparison of this face with the preceding shows a distinct gain in legibility, except in the pair *b*—*h*.

18. homp nuclei

In the old face, No. 18, the form of serif of the upper ends of the short strokes of the ecclesiastical face is developed further, and also adopted for the upper ends of the ascending main-strokes, and the thin serif is used at the lower ends of all main-strokes. The thin serifs are very weak, and the ease with which they become broken or battered reduces the life of the type. The avoidance of this weakness has been an important factor in the evolution of other styles of type, but it has been re-introduced, notwithstanding, in the modern face.

19. homp nuclei

Antique old style, No. 19, shows a much heavier serif. The upper serifs are sometimes concave on the upper side, and the lower serifs are connected to the main-stroke by a larger curve than in the preceding example.

20. homp nuclei

The example, No. 20, is the same standard old style face as already shown in No. 4, Figure 1, and No. 12, Figure 4. Here the upper serif is reduced in thickness, inclined on the upper face and connected by a curve to the main-stroke; the lower serif has the same peculiarities, and a durable type face is obtained without the heavy appearance of antique old style.

21. homp nuclei

Modernized old style, No. 21, has some of the features of the old face again introduced; the upper serifs are reduced still more in thickness and are made with less inclination. The form of the curves connecting the hair-line and the main-strokes also undergoes alteration, and approximates more nearly to the form used in the modern style.

22. homp nuclei

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FIG. 3.—Here two pages from "A Note on the Legibility of Printed Matter" give interesting information on the serif. Our reproductions are made as large as possible, and at the expense of a pleasing appearance in our own pages, in order that you may read the matter.

expressed as a percentage, may be termed the *illegibility coefficient*. It is obvious that, if the lines of the characters were made very thin, the non-coincident area would bear a higher ratio to the total area of the two characters, so it is therefore necessary to take into consideration another factor, that involving the thickness of the strokes. This was obtained by measuring the total area of the inked surface of the letter and obtaining the ratio of this area to the cross section of the stem, or shank, of the type. This figure, given as a percentage, they term blackness. With increasing blackness, other conditions remaining constant, the coincident areas increase and the *legibility coefficients* decrease. Hence they concluded that the best comparative figure for legibility could be obtained as the product of the *mean legibility coefficient* (taking account of the frequency of occurrence of the characters) by the mean blackness, or *specific legibility*."

It is indeed most unfortunate that our space does not permit us to carry out this phase as given in the monograph

where actual problems affecting the legibility of pairs in various styles of type are worked out according to the above plan. Summing up this manner of experiment, the author states, "This trial shows that the method gives the highest figure (specific legibility) for type blacker than is generally used for reading matter, but it would be possible to fix a limit for the blackness and to require that the specific legibility should exceed, say, 2.5 per cent for any selected pair of letters. Such

Modern, No. 22, has both the upper and lower serifs reduced to horizontal hair-lines, the connecting curves are almost absent, and the curves connecting the hair-lines and the main-strokes are formed of true circular arcs.

23. homp nuclei

The Italian style, in which Jenson, No. 23, is an example, carries the upper serifs as a heavy inclined line across the ascenders and the isolated upper ends of the vertical main strokes; the added length involves shortening the main-strokes of the letters such as *i* and *u*, with the result that these are disturbing to the eye; the inclination of the hair-line in the lower case *e*, however, can be seen to aid legibility. The position of the maximum thickness of the main-stroke in curved letters, such as the *o*, *e*, *a* and in the bowls of the *b*, *d*, *p*, *q*, is brought below the centre line of the small sorts.

24. homp nuclei

The de Vinne face, No. 24, named after the great American expert in printing, combines the heavy inclined upper serif of the old face with a nearly equally-heavy lower serif, each connected to the main-stroke by an arc of less than a right angle. The position of the maximum thickness of the main-strokes is below the centre of the small sorts, as in the Jenson or Italian face.

25. homp nuclei

Sans-serif, also known as gothic and grotesque, No. 25, is a face entirely devoid of serifs. The stroke is made almost equal in thickness for both straight lines and curves. This face is frequently used for titling and display work; it is made with many variations in thickness of stroke and in many widths, the variations in a—z length of sans-serif faces generally cover a greater range than in other styles.

The idea that the serif is a mere ornament and not an integral feature of the familiar type faces used for ordinary reading matter has led many people to suppose that the sans-serif is the most legible style, but this is far from being the case. The absence of serifs actually increases the resemblance between several sorts, as, for example, the *i* and *l* which resemble each other more closely in sans-serif than in other styles. Moreover, the sans-serif type is usually so designed that the whites between those characters known as the square sorts, such as *m*, *u*, *n*, *l*, *i*, are much narrower than in those other styles in which the presence of the serif ensures the provision of adequate white between the main-strokes of adjacent characters. The feature does not show in the example, No. 25, because the spacing of the characters has been made greater than the normal for the reason that the spacing of the other styles has been followed; it should be noted that in the examples given by the typefounders in their specimen books this style of type is rarely set otherwise than as short display lines. It is very rarely seen set in running matter because of its unpleasant appearance when so used.

26. homp nuclei

The latin face, No. 26, has the upper boundary of the upper serif horizontal, and all the serifs are triangular; when the serifs are as large as in the example they have a less familiar appearance than the equally heavy serifs of the antique old style, No. 19.

27. homp nuclei

The blackfriars face, No. 27, was designed for display and to give durability and legibility; it differs from the preceding examples in the rounding of the ends of the serifs, of which both the upper and the lower are a modified form of the old face upper serifs. It is very legible, suited for display work, and for the same purposes as clarendon

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a stipulation would insure that those characters that are most commonly misread should be made to a definite percentage of dissimilarity as measured by the legibility coefficient."

Next we read the startling statement that while "much change has taken place in the form and style of type during the four and a half centuries since printing from movable type commenced in Europe, only one definite change made with the direct effect of increasing legibility of the Latin character can be found. This is the abolition of the long *s* (*f*) which so closely resembled the *f* that it was very difficult to distinguish one from the other. . . . The change was probably not made entirely with the view of increasing the legibility, for the long *s* (*f*), which never occurs at the end of a word, requires ligatures for eight combinations, so that, with the abolition of the *f* itself nine punches and matrices were saved for each font and the composing case was reduced by nine compartments. . . . It is possible that the *f* ligatures could be abolished with similar advantage, for with

the change in the form of the f, brought about by the necessities of machine composition, the combinations set in separate letters do not attract attention or require spacing as would have been the case with the older form of 'kerned' character. Thus, ff, fi, fl, ffi and ffl do not catch the eye as essentially different from ff, fi, fl, ffi and ffl. . . . The change recommended by Dr. Cattell of abolishing the dot of the i so as to make it more dissimilar from l, may be cited as a suitable subject for inquiry, for though the dissimilarity of these characters would be increased, the combinations ni and in would tend to resemble the letter m, but not very closely, as the

Under the heading, "The Quality of the Paper," we find interesting points, namely: "The quality of the paper, if hard and highly surfaced, tends to increase such defects as those mentioned, due to variation in the height of the type, and it therefore has an influence on the selection of the most suitable type faces for legibility. The quality of the paper, the class of backing used and the pressure to which the printing surface is subjected are closely related to each other. Printing on the early rag papers of soft texture caused an impression of appreciable depth. The inking of the surface by hand with the mushroom-shaped balls of the period caused the

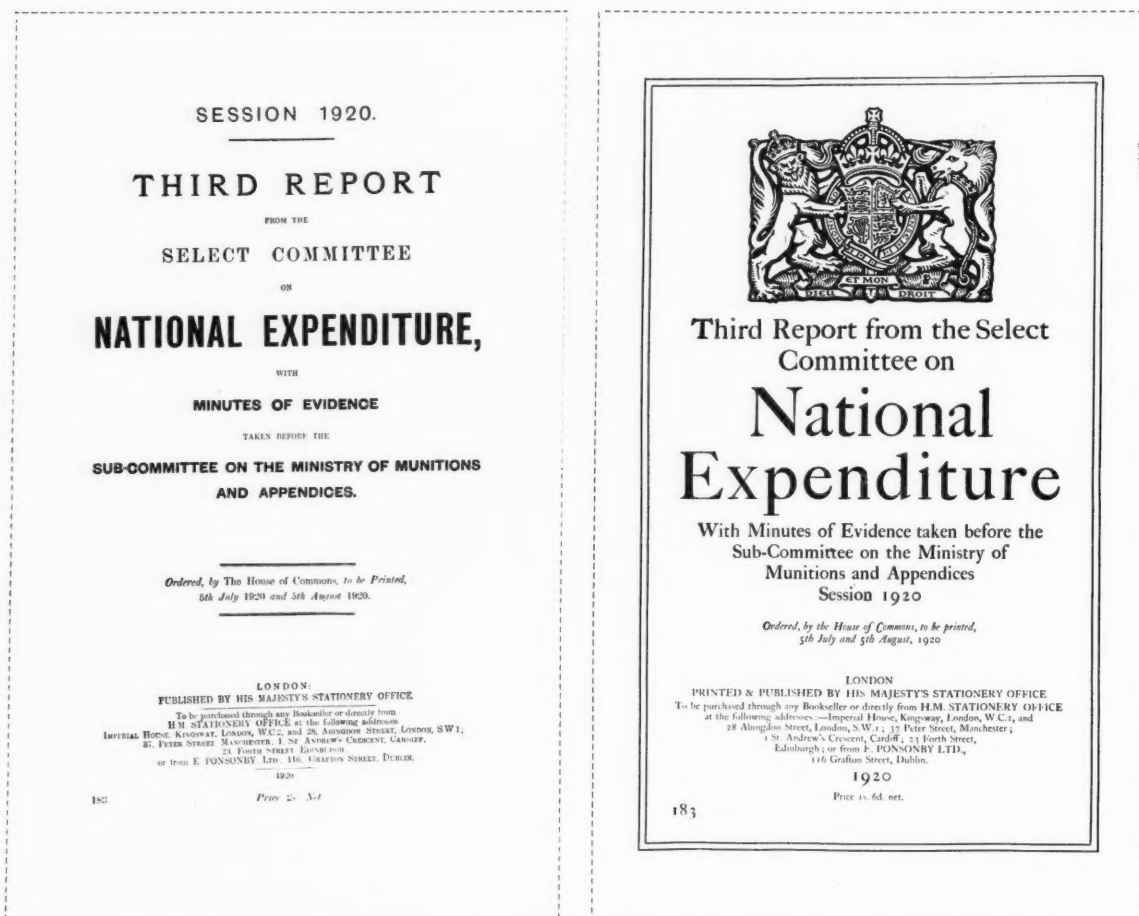


FIG. 4.—Interesting comparison of cover of government report as treated in the past, with a suggestion of what the committee considers a much more attractive handling. We agree, decidedly.

white separating the main strokes of the n is practically always broader than it is in the letter m or in any combination of the letters fmil. . . . The modern habits of reading in moving vehicles, by artificial light and from surfaced paper, tend to increase eye strain and to make the use of clean printing from plain type even more important than formerly."

Attention is next given in turn to the amount of space between the lines, the length of the printed line, the separation of panels or columns, the presence of unnecessary lines and marks and, then, in a most interesting manner, the subject of the serif is taken up and discussed at some length. Numerous styles of type with varying serifs are reproduced in large size and the serifs are discussed. We are reproducing two pages from the monograph in sufficiently large size that the comment may be read (Fig. 3), therefore reference here is unnecessary.

inclined boundaries of the type face also to be inked, with the result that the actual inked area of the paper was appreciably greater than that which would have been obtained from a smoke print on hard-surfaced paper; it was, in fact, more nearly a parallel to the outline of the letter, the thickness of the strokes or lines being increased on the sides and in the counters. The punch cutter allowed for this effect, with the result that the old style faces of the eighteenth century appear very light when printed under the present conditions on surfaced paper, whereas the modern faces, in which little or no allowance is made for the spreading of the ink, appear heavier."

Pertinent to the subject of paper is this comment on color: "The color of the paper is of great importance in obtaining the necessary contrast between ink and paper. Generally the other requirements are that the paper shall not be so rough as to result in a ragged impression of the type and it should

not be so smooth as to reflect a definite beam of light. For ordinary printing in black ink the paper should be white, or only very slightly colored; for covers and advertisements the light green shade selected for the *Westminster Gazette* by the late Sir George Newnes, after much consultation, is generally found most restful for the eyes. The same color is commonly used for green rooms of theaters and for the post-office sorting vans on trains. . . . Where colored paper is used for covers and for distinguishing classes of papers or forms, blue, green or yellow should be used, while violet, orange, red and brown should be avoided altogether or used only in very light shades.

"It may be taken as a general rule that the ink should be the darkest obtainable and the paper as light as possible. Under conditions of modern printing the thickness of the film of ink left on the paper is so small that it is of importance that the pigment should be finely ground as well as dark. Red ink should be used sparingly and only on white or yellowish paper. On paper of other colors black or a deep shade of ink of the complementary color should be used."

We have given the merest glance into the contents of Mr. Legros's illuminating monograph, which we recommend to all readers of this department. Copies may be secured by addressing H. M. Stationery Office, Imperial House, Kingsway, London, W. C. 2, England. The price is 1s. 6d. net.

Referring again to the report of the committee, we find this recommendation: "The committee have given much time to the consideration of covers and title pages for the Reports of Royal Commissions and Public Departments, and they reproduce the covers of nine such publications as at present displayed and as they might be reset with closer regard to the correct principles applicable to the composition of such pages. [Under the title Fig 4, herewith, are reproductions of an original and the reset cover design from one report.] The most important of these are that the type should be, as far as possible, of one font and of the same family as the letterpress [text]; secondly, that the arrangement of the page should be as simple as may be; and, thirdly, that, while the sizes of type used should be as few as possible, it is essential that they should vary with the importance of the information to be conveyed. In particular, the use of extra-condensed types should be avoided; the difficulty of setting a long title can obviously be met by spreading it over two or more lines. Subject to the general proviso that strict uniformity of treatment of the details is neither desirable nor feasible, the committee put forward the suggested covers and title pages as examples of suitable treatment for publications of this kind."

In conclusion, we urge those readers who have determined to send for the Legros monograph to order also the Report of the Committee, the price of which is 4s. net.

PRINTER YARDAGE

The printer would have made an excellent soldier. Nothing pleases him better than taking orders.

The printer would have been in line for baseball. Does he not say with great delight, when he has a press of work: "My inning now"?

The printer would certainly have made a Chinese musician. Is not the clatter of his presses sweetest music to his ears?

The printer should have been a Chesterfield; how he does harp upon the necessity of making a good impression.

The skilful printer should have been an artist. A fine job of printing is to his eye what a fine landscape is to the eye of an artist.

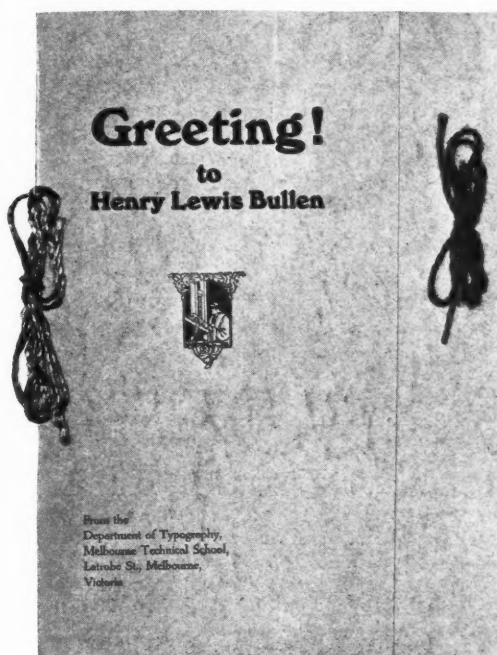
But the honest printer never would have made an Artful Dodger, for he faces the music and says: "Yes, my error, and I will make good."—*George W. Tuttle.*

AN AUSTRALIAN TRIBUTE TO COLLECTANEA

From far off Australia comes a graceful tribute to Henry Lewis Bullen, whose historical and inspirational articles in *Collectanea Typographica* are enjoyed by a large number of our readers. The greeting takes the form of a printed folder designed and printed by the students of the department of typography of the Melbourne Technical school. The message of appreciation reads as follows:

To Henry Lewis Bullen

Dear Sir: We wish to make acknowledgment of our deep obligation to you for the wonderfully stimulating attitude that you maintain in respect to the Craft of Printing. Your articles (*Collectanea Typographica*) in *THE INLAND PRINTER* are a fountain of inspiration at which all can refresh themselves. The practical arguments and examples that you present make



Greeting to Mr. Bullen from Australian printing students.

splendid material for lessons to the students of our printing classes. The learning of the fundamentals of our profession is often a tiring matter to the junior students, and we find that an occasional lesson on the lines of your articles — bringing before the boys the power, dignity and importance of our craft to the world at large, and giving them an insight of how vitally necessary printing is to business and the professions — stimulates their minds and gives them fresh impetus for their studies.

It is a matter of pride for us that Australia is the country of your birth, and it will be our endeavor to train our boys so that some at least will fit themselves to carry on the work you have so well begun.

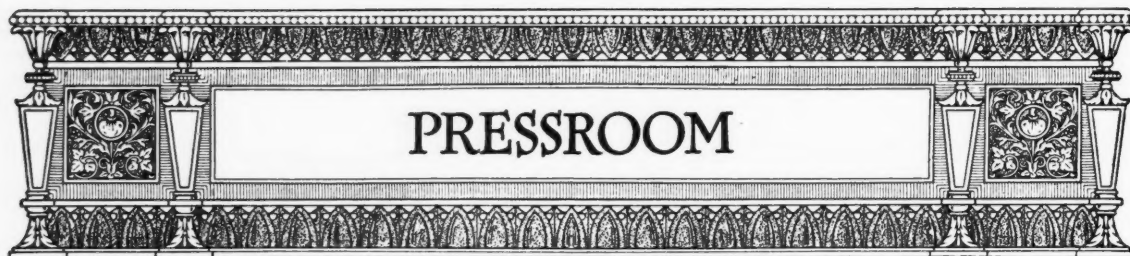
Trusting that this letter will find you in the best of health and prosperity, we are, Dear Sir,

Your earnest well-wishers, THE INSTRUCTORS.

George Leslie, *Instructor in Charge.*

William E. Sampson, *Assistant Instructor.*

Coming as it does from the land of his birth, Mr. Bullen values this token of esteem very highly, and it is no less gratifying to *THE INLAND PRINTER* than to Mr. Bullen personally.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

To Print on Sheet Aluminum

A printer not familiar with the aluminum process of printing asks for information that will be of assistance in producing such work.

Answer.—We judge that you desire to print on aluminum cards. If so, all you need is the sheet aluminum cut to the desired size, the ink to print with, and the form. The best way to print on this material is to use a halftone plate of the form, rather than to use the type or an electro. The make-ready on the press does not differ materially from that of an ordinary card or halftone job. A good job black ink that dries hard, or a bookbinders' black, will give satisfactory results. A halftone plate, 133-line screen, of any type form will give better results than the print made from type or electro direct, as the dots of the halftone surround each character and prevent indentation.

Help for Printers Using Gold Ink

J. Frank Johnson, Battle Creek, Michigan, maker of various pressroom utilities, sends two samples of gold ink printing, one on enamel stock and the other on bond paper. His letter reads in part as follows: "Printers using gold ink and having trouble surely need sympathy and help. We are sending you two samples that are hard to work with gold ink. First of all, flexible and tacky rollers are necessary. Then the plate or form must rest on the bed *without spring or rock* on platens. A wood bearer about one inch wide and cylinders two inches wide should be locked next to bearer to control rollers. To the enamel paper ink we added twenty per cent of transparent process yellow. To the bond paper ink we added a little touch of strong red and some good dryer. It should be kept in mind that gold ink on all stocks but high glue-sized paper should have dryer added to prevent gold ink from rubbing off, as all stocks that easily absorb the varnish leave the powder with nothing to hold it. I would suggest to the Michigan publisher to whom you reply in the September issue of THE INLAND PRINTER that there is a roller brake on the market which will prevent his angle rollers from wearing on the end."

Dust a Frequent Cause for Spots in Halftones

In sending some halftone prints on enamel stock an Indiana pressman writes as follows: "Upon close inspection of the halftone prints we are enclosing, you will notice some fine black specks on the high lights and middle tones. What, in your opinion, is the cause of these? The runs on each form were short and the press was washed after each run. The rollers were set by a type-high gage and an expensive ink was used. All of the work was slip-sheeted. Some of the forms are specked and some are not."

Answer.—The preparation of a press prior to printing a job where solids and halftone plates are a feature should include the cleaning of the inside of the cylinder and the wiping of paper dust and lint from the sheet band rods and supports. It is surprising how much dust will accumulate in

hidden as well as exposed places around a cylinder press to menace the appearance of the work by falling on the form and getting on the rollers. We believe that many of the faults which appear in halftone work from specks could be avoided if the press above the bed and adjacent to cylinder were kept as free as possible from paper fluff and dust. The attachment for removing dust from the sheet as it passes from the feed board, we believe, is a step in the right direction. Specks of dust from the stock falling on the form is quite a common cause of spots in plates. Bits of roller composition may become detached from the angle rollers, and due to action of the rollers the composition becomes finely granulated. Some of it goes to the form to appear in print and some is later found in the bottom of the ink fountain along with other particles of foreign matter which was not in the ink when it came from the can. If the dust factor could be kept under control by the pressman, as the ink and roller situation is already taken care of by the respective manufacturers, clean printing of fine halftone plates would not be such a difficult matter as it is at present in some shops.

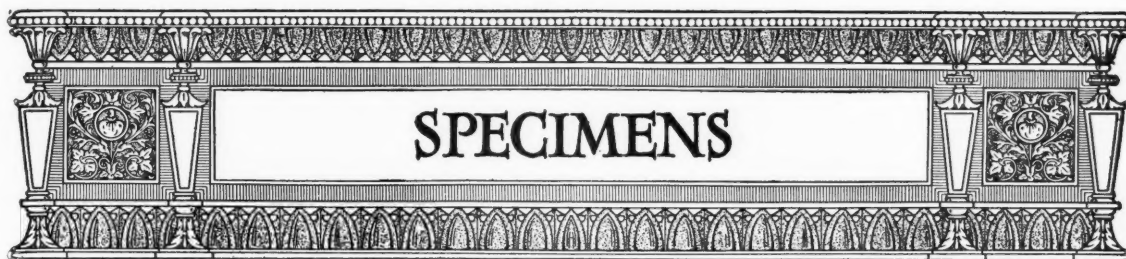
Good Example of Three-Color Work

The front cover of the September number of the *Labor Defender*, Huron, South Dakota, shows a splendidly executed three-color plate depicting a marine, a sailor and a soldier in their respective uniforms. An unfurled American flag is carried by the marine, the bright colors lending a beautiful contrast to the green field and the uniforms of the men. The color plates were made by the Beygeh Engraving Company, of Minneapolis, Minnesota, from a photograph furnished by the Olin Studios, of Huron, South Dakota. The excellence of the presswork is due to the skill of Ernest Wicklund, pressman for the Bowen Publishing Company, Huron, where the publication is printed. It is a pleasure to examine work of this character.

Hard Tympan Required for Bond Paper Printing

An Oklahoma printer submits two specimens of letterheads and asks that we favor him with an examination and criticism.

Answer.—With new rollers set correctly and with a good ink suitable for bond paper you should be able to improve the work on the letterheads you submitted. We suggest that you lock up your form head down about twenty ems from bottom of chase. Place bearers next to sides of chase. Put on about four sheets of hard manila as a tympan with a hard packing sheet just under the top sheet. Make the form ready and when finished you should have a very legibly printed sheet without the indentations as shown on the bank letterhead. One of the forms was not planed down properly to begin with, and it carried too much impression. Perhaps you used a soft tympan, or did not use the sheet of hard packing in the right place, which is just under the top sheet or on top of the top sheet. We do not believe the ink is at fault. For nice work use new type, as old type can not give satisfactory results on bond paper.



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THE DOLGEVILLE PUBLISHING COMPANY, Dolgeville, New York.—Your stationery is neat and pleasing.

TANNY, THE PRINTER, Syracuse, New York.—*Printit*, your house-organ, is interesting and attractive. Excellent taste is manifest throughout.

HARRINGTON PRESS, Harrington, New Jersey.—Your envelope and the announcement, both printed on blue paper, are pleasing, the former being decidedly so.

RAMSEY-BURNS PRINTING COMPANY, Pasadena, California.—Specimens are of uniform good quality in all respects, the cards and tickets being of particular interest.

E. C. GERNDT, Milwaukee, Wisconsin.—The dinner menu and program for the 1922 convention of agents of the Northwestern Mutual Life Insurance Company is very neat.

M. C. HENDERSON, Pittsburgh, Pennsylvania.—Your work with the William G. Johnston Company is of the best quality, every detail being handled with skill and intelligence.

EDWIN UHLER SOWERS, Lebanon, Pennsylvania.—All the specimens you have sent are in excellent taste, both with respect to typography and with respect to colors used in printing them.

J. E. FOSTER & SON, Portland, Maine.—Thanks for the bound volume of your house-organ *Rule Inklings*, the excellence of different issues of which has been frequently commented upon.

PRINTWELL ADVERTISING SERVICE PRESS, New Haven, Connecticut.—*Smiles* for the summer of 1922 is a snappy and happy little house-organ, of which you are hereby licensed to feel mighty proud.

ACE ADVERTISING COMPANY, Los Angeles, California.—Your catalogue of type faces, borders and ornaments, for use on the multigraph machine, is very good indeed, the treatment of the cover being quite unusual.

MARYLAND INSTITUTE, Baltimore, Maryland.—Design and typography are excellent throughout the 1922-23 *Bulletin*. The presswork is poor in spots, the halftones showing a lack both of ink and of impression.

LAFAVETTE DOERTY, Findlay, Ohio.—Motto wall hangers are pleasing and effective, quite consistent with what we have come to expect from one of the best of the old-time good printers and contributors to this department.

McMAHON BROTHERS, Pittsburgh, Pennsylvania.—July and August blotters are neat and readable. We have no suggestions to make along the line of

improvement, except that the orange ink seems a little too warm a color for use in July.

JOHNCK, BERAN & KIBBEE, San Francisco, California.—Specimens contained in your latest package indicate a maintenance of the high standard you established at the outset. The work is characterful, decidedly so.

W. M. STAFFORD, Lake Worth, Florida.—The large posters are exceptionally well handled; better work could not be asked, at least considering the purpose they were intended to serve. Display is forceful, the arrangement is neat and well balanced.

L. J. HERZBERG, St. Louis, Missouri.—Your typework is of the best quality, advertisements for the Gardner-Glen Buck advertising agency being particularly effective. Even farm paper advertising is given "life and decent dress," as the saying goes.

HERBERT W. JELLEY, Woodhaven, Long Island, New York.—The ornaments at either end of the main line of the letterhead for the Bluebird Press confuse and do not decorate. Take them out. The pale and seemingly "washed out" orange does not show up well on the blue stock. Except for the fact that margins are poorly distributed on the text pages, the menu and program for the Park Bank Club is satisfactory, although it would be better if a good roman had been used instead of plate gothic.

RALPH T. BISHOP, Greeley, Colorado.—In every instance where you have sent us prints of the originals from which you worked, with your resetting, the latter score as winners. The work is exceptionally pleasing, tasteful both in typography and in colors.

W. J. DUFFIELD, New York city, New York.—Your folder, "Introducing the Work of W. J. Duffield," is very good. As a specimen of your conventional design—a sample of your product—it ought to favorably impress those in need of borders and hand lettering.

ROBERT S. FRICK, Sellersville, Pennsylvania.—Of the several color combinations used on the letterhead for *The Poultry Item*, which is arranged in an interesting manner, we like the green and black best, mainly because it is sufficiently striking and yet richer than the red or blue.

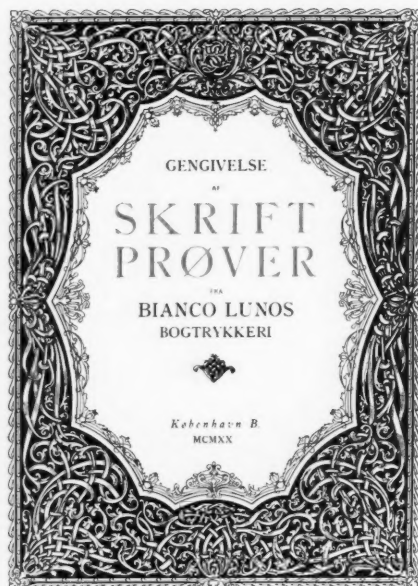
GATEWAY PRINTING COMPANY, Seattle, Washington.—"Progress" is a neat and interesting booklet featuring the color blue in the cover stock and as the second color in the text. Blue is doubtless the favorite color with the great majority of men; it is difficult to beat a soft, medium blue.

CORNELL PUBLICATIONS PRINTING COMPANY, Ithaca, New York.—The work is mighty fine. Your letterhead is a beauty, and it is dignified, too, while the ticket for the recital of Elsie V. Ferguson is neat and attractive in every way. Your work demands no improvement.

G. R. LEDBETTER, Burlington, North Carolina.—Except for one small point the program for the Junior-Senior banquet is attractive. There is quite too great a difference in shape and design between the light text (true gothic) and the bold block letter (sans serif), which is used for the headings, to result in a pleasing appearance.



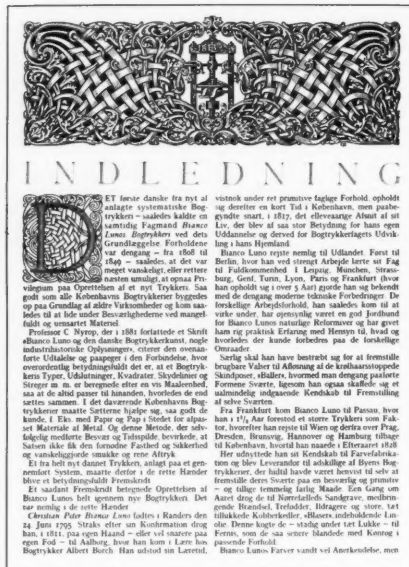
The cover of a handsome book issued by the Illinois Trust Safety Deposit Company to promote the rental of office space in the magnificent new Illinois Merchants Bank Building in Chicago. It is one of those infrequent jobs of printing—if you can call it that, for it is a work of art and, unfortunately, all printing is not art—where expense was not the governing condition. The cover, a fine quality buff paper, is drawn over the backs and pasted on the inside, thereby giving a flexible effect on the cover. Over the entire front, excellent acanthus decoration is printed in a tint so slightly stronger than the tint of the stock as to be almost imperceptible and to appear in effect like a figure in the paper. This appears stronger in our illustration than in the original book. The seal of the new bank, featuring the entrance, stamped from thin metal and bronzed, is glued near the top, while, underneath it, printed in gold, are the words of the title, lettered in a classic form similar to the Forum type. Rich and dignified, only a suggestion of the original's beauty is attainable from our reproduction. Next month we will reproduce one of the inside pages.



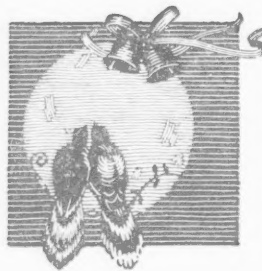
This month our foreign contributor is M. Bonde, Copenhagen, Denmark. Here is the title page of a book designed by him which may convey the germ of an idea to you.

The Lethbridge Herald, Lethbridge, Alberta.—Some of the specimens are excellent, some just ordinary, but all of them are satisfactory. The most attractive specimen is the menu booklet for Kirby's. The cover design is particularly good, and, due to the character of the illustration forming a border along the left side and at the bottom of the page, is quite characterful. Printing of the cover was in light green tint (illustration) and dark green (type matter) on green tinted stock. We would prefer to see less of the black face machine letter than you employ on folders and booklets. The blue used as the second color on the cover of the booklet for "Coaldale" is too deep and does not make an effective contrast with the black. It does not enliven the page as a brighter and lighter blue would. Cold colors when used with black should be in tints, as in full tones they do not make a good contrast. The gold ink used for printing the type of the booklet for Wesley Hall does not show up well on the brown stock used. Gold is more effective on strong green, purple and blue stocks, because on those colors the contrast is better, but even then it is not desirable to print small type in gold. Some specimens are weakened through the use of too many ornaments thrown in to fill out lines and used otherwise without purpose.

POCATELLO PRINTING COMPANY, Pocatello, Idaho.—The examples of commercial printing sent us rank with the best. Display is effective and typography pleasing, while fine presswork completes the triangle of excellence. Particularly pleasing is the blotter, "The Bride's Month," herewith reproduced, the technique of the illustration being approximated in a way by the bands of small geometric squares running across the page horizontally. With these small squares in gray and the illustration—which is relatively strong in tone—in a rich orange, the light face Caslon typography, printed in black, holds its own. The whole form blends nicely as to tone. Business cards and tickets are likewise excellent, some, as a result of characterful designing, being decidedly interesting and unusual. The many letterheads in the collection are uniformly good, in fact, the collection you have sent



Here is the first text page of M. Bonde's book, which, we gather, mostly by guess, has been issued as a memorial to the founder of the firm with which our contributor is identified.



The Bride's Month

JUNE is the month of weddings, of flowers. The bride stands on the threshold of a new life, gazing wondrously into the future—a future to be explored in a spirit of HELPFULNESS and CO-OPERATION, that happiness and success may persist throughout the years.

It is in CO-OPERATION that business finds its greatest development—its fullest success. For years we have been co-operating with business men in the preparation of their printed matter. And our skill can be turned to good account by you.

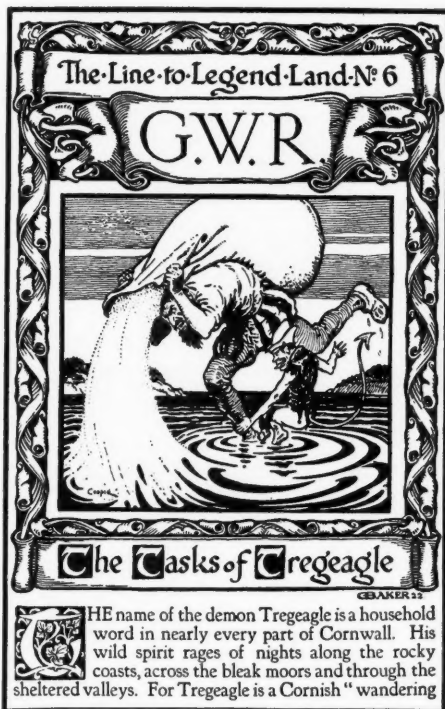
The POCATELLO PRINTING COMPANY

[A Modern Modern City Printing Plant
and Operated by G. B. Marshall]
206 WEST CLARK — TELEPHONE NO. 4

Idaho is seldom represented in these columns, but at Pocatello there are clever printers. The original was in three colors—type in black; ornament, red-orange; and the bands of small squares in gray. The blotter was executed and issued by the Pocatello Printing Company.

us substantiates what we have often stated in these columns, that is, with a series of Caslon Old Style one can give adequate and appropriate treatment to almost any form a printer is called upon to execute. Except for a few lines set in Text and a few more in Outline Caslon all the many specimens you have sent us are composed in the most versatile and useful of type fonts, Caslon Old Style. It is worthy of mention that the presswork measures up to the high standard set by the typographer.

THE RECORD COMPANY, Saint Augustine, Florida.—We wonder if Florida would be the popular place it is today were it not for fine printing. Way off in one corner of the land, you might say off the path of business, we dare say this now great State would not today stand where she does were it not for the artists, process engravers and printers of the caliber of The Record Company. commonplace printing might market the citrus fruits, might induce corn farmers to become grape fruit raisers, but it would never take the millions of dollars from the wealthy northern tourists that fine printing does in picturing the delights of winter life in Florida. In any event, The Record Company is equal to every occasion. Better facilities are not available in Chicago, New York or any place else than afforded in Saint Augustine by The Record Company. Mention of specific examples would, with a single exception, be confined to a recitation of their virtues, which are so numerous they can only be covered by the blanket expression "excellent." The weakness of the exception is possibly a matter of personal opinion—but here goes: The booklet of the American Motors Export Company is 8½ by 11 inches. On the Castilian stock used for the cover is pasted the label bearing the title, printed on enameled stock. This label is 4¾ by 7¼. It seems too large, it is larger than necessary to give good display to the typography of the label, it covers a lot of the beautiful cover paper and, besides, it appears to be out of proportion as to size. Your house-organ, *The Blotter*, is mighty fine, too, and, incidentally, it seems worth while to mention the fact that a blotter accompanies each issue of the paper, which is standard blotter size.



Spottiswoode, Ballantyne & Co., London, England, produced the folders, of which the title pages are reproduced above. The one at the left is from a series done for the Great Western Railway, interesting particulars of which are given in the review on this page. The folder at the right, similar in treatment, was produced for the British Electrical Development Association. The art is decidedly characterful and the outstanding feature.

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.—All the specimens are excellent. Clean looking and effective display, supplemented by fine presswork, results in a quality product.

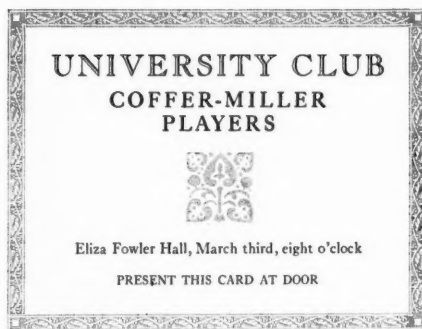
MERLE B. ROSE, La Fayette, Indiana.—"Sales Suggestions for Paper Box Manufacturers" is one of the handsomest books we have seen in many months. The nature of the book, being a text, is such as is customarily given commonplace treatment, but you have made even the text pages interesting. The cover of limp leather is featured by a most pleasing embossed treatment, the title itself being in a gold-stamped panel. Presswork throughout is of the highest possible standard. The book for the Hazelden Country Club is likewise of outstanding merit, while the card for the University Club Coffer-Miller Players entertainment is remarkably pleasing, set in attractive types and printed in light brown and gray inks. The Haywood Company, your firm, is plainly a high-grade print shop.

SPOTTISWOODE, BALLANTYNE & CO., London, England.—The series of leaflets for the Great Western Railway, entitled "The Line to Legend Land," is in every way worthy of praise. Physically, they indicate a perfect coordination between author, artist and printer; the effect is indeed characterful. From a publicity standpoint they are unlike any railway advertising we have ever seen. Each unit treats of some legend, as for instance that of "St. David and His Mother" and "The Woman Soldiers of Fishguard." The text relates the legend and brings out in a thoroughly becoming casual manner the fact that the seat of the legend is reached via the Great Western Railway. That our readers may have a better conception of the characterful treatment artist and typographer have given these folders, the initial page of one is reproduced.

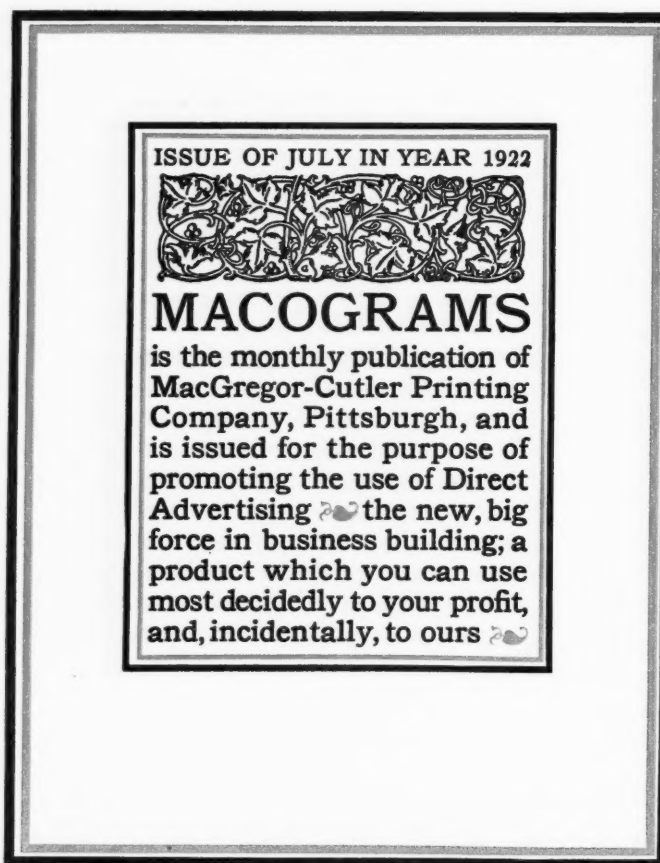
The Fergus County Democrat, Lewistown, Montana.—Your letter shows plainly that you are not looking for a "puff" on the merits of *The Fergus*, the high school annual produced in your shop. It, therefore, affords us more than the usual amount of pleasure to commend you on its excellence. Of course there are details that might be better, but in consideration of the fact that perfection was doubtless impossible for economic reasons, if for no others, it is mighty good. Presswork is excellent, if not perfect. The design on the cover, it seems, might have been made larger to advantage, as on the dark blue stock it appears out of proportion

and weak. The type face used for the body is not one that we admire. It gives a rather crowded appearance and does not suggest easy reading as do Century, Bookman, Caslon and some others, yet it is more legible than Packard, for instance, and some others that we might name. It is a letter on the order of Fabel, but is a little fatter. Advertisements, usually a catalogue of all the type faces in the plant of the printer of such books, are here composed almost entirely in Caslon Old Style and Caslon Bold. The important display in all of them might just as well have been set in one or the other of the two faces used—in fact, results would have been better had they been—but you couldn't have done better in using two faces and you could have done considerably worse.

THE VERNON COMPANY, Collingswood, New Jersey.—Your striking hand-lettered letterhead is one of the most interesting we have seen in some time. It is altogether unusual. The other specimens do not begin to compare with it in quality, largely—we might say almost solely—because you have a poor assortment of type faces to work with. In the letterhead for the Modern Equipment Company we find the association of two faces which do not work at all well together. The main line is set in Engravers Old English, a rich and compact decorative letter of slightly condensed shape. The other two lines are set in extended Copperplate Gothic, a block letter having no decorative qualities whatever. When more than a single type face is used in a job the two or more faces employed should be of the same general style at least. Conventional and ordinary as the arrangement of this heading is, had it been set in one good face of type it would have been very nice indeed, as the paper is of good quality and presswork is excellent. On the letterhead



The ticket above was particularly pleasing in the original as a result of a rather unusual color combination. Type and border were printed in light brown; the ornament in a pronounced blue bronze, which at certain angles appeared to be gray. By Merle B. Rose, La Fayette, Indiana.



Robust treatment of house-organ cover by Arthur C. Gruver, Pittsburgh, Pennsylvania. The style is suggestive of the work of William Morris, who particularly favored bold types such as Bookman. Quite appropriately, one of the articles in this particular issue was about that great Englishman, who, late in the nineteenth century, did much toward stimulating better typography and printing.


for the Edwin S. Martin Company we see you use a bold block letter surrounded by a light floral border, a decidedly inharmonious combination. If you had a full series of some of the better romans like Caslon, Cloister, Kennerley or Goudy Old Style, a marked improvement would be found in your product. You have New Caslon, but it does not compare with the light (Old Style) for general all-around usefulness.

L. TOWNSEND, Vader, Washington.—It is unfortunate, first, that you composed the program for the annual program of the local missionary society in block letter. That style of letter, void of serifs and with all elements or strokes of equal width, is not a pleasing one and ought never to be used on work of that nature. On the first page there is too much display of equal size, three distinct display features being set in the same size of type. The name of the society should have been given dominant emphasis, and the words "Annual Program" secondary display. It would be no crime to reverse that order of prominence, but certainly both should not be of equal strength. To make them so lessens the opportunity for real and effective display strength on one and thereby on the whole page. The name of the church should have been the third line in size and certainly not so large as the other two decidedly more important features. It is unfortunate, too, that the matter on the inside pages—and the back page, too—was not set in narrower measure so that the type page

would approximate more nearly the proportions of the paper page. The wide difference in margins is indeed very bad. Life would have been added to these lifeless pages if the dates had been set in bold face or italic, for, then, there would be variety where now there is only monotony.

ARTHUR C. GRUVER, Pittsburgh, Pennsylvania.—*Macograms* for July is quite an innovation when compared to previous issues; it is different. Set in Bookman, the design throughout, as well as the paper and colors, fits the style of type nicely. A robust face, you indicated rare taste in determining upon a page size wider than is your custom, on the use of antique paper India tint in color and on the use of a rich brown as the second color in printing. In the *Mirage* we find one of the handsomest school year books we have seen, the advertising pages set consistently in Caslon being particularly pleasing and hence effective, particularly since the display is man-size. The smaller specimens are of interest, too, the blotters for your firm, the MacGregor-Cutler Printing Company, being especially good and demonstrate what skill can accomplish in obtaining striking and forceful effects in small forms. One thing we have always admired about your work is that, while a great believer in the value of Caslon, you can use other types equally well, thus there is not the sameness to your work that attaches to the work of many of our capable typographers.

PRINTCRAFT PRESS, New York city, New York.—Your folder, "Ships," is one of the most pleasing and effective pieces of printers' advertising imaginable. The turning of the phrase constituting the title display on the first page, "One ship sails East, another drives West, on the selfsame winds that blow," to an argument in favor of direct advertising and fine printing is cleverly and effectively accomplished. The fact that the title is not at all trite, but alive with interest, we believe, will help the folder gain interested attention from all recipients. Your house-organ scores because, from first to last, it suggests not something pretty but something worth reading and easy to read. The text starts on the first page, only a small space at the top being devoted to the usual cover or title page material. With a topic of manifest interest to start off with attention is compelled, while the character of the matter and its presentation throughout insure that interest to the end. Too many, we feel, credit the importance of art unduly, forgetting that with the majority of house-organs featuring that element the business man tires of their sameness. In such a situation the pure reading matter paper has distinction, particularly if it is good.



A package is a mysterious thing

—Especially when brought by the mail man. Everyone is curious as to its contents. This mail business is a wonderful invention. There are some who will not discuss a subject for two minutes, but will read about it for ten. Such individuals are especially susceptible to the influence of direct advertising.

MACGREGOR-CUTLER PRINTING COMPANY
PITTSBURGH, PA.

for **BOOKLETS
BROADSIDES · FOLDERS · LETTERS
and CATALOGS**

will carry the merits of your product and the reasons why it will pay your customers to do business with you, straight to those whose confidence and good will mean money to you. Think this over.

MacGregor-Cutler Printing Company
PITTSBURGH, PA.

Interesting blotters by Arthur C. Gruver, MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.

KLIFFEL PRINTING COMPANY, Lodi, California.
—The blotter, featured by the word "printing" in big red letters, is effective and strong. A better type face than the heavy block letter used for the feature line would improve it. The one entitled, "Blot Out Your Troubles," is commonplace in arrangement, overdisplayed and so spread out, or scattered, that it does not hit the eye effectively. Too much big type and not enough white space kill it.

MILLARD F. SLATER, Williamson, West Virginia.
—While undoubtedly your work indicates talent in display and design, it is weak nevertheless, mainly as a result of injudicious choice of type and a weakness for typographic ornament, often needlessly employed. On the circular, "Forethought," there is no excuse whatever for the quintuple set of hair line rules placed along the left side of the body matter, extending downward from the initial in the margin. Had this been real ornament such as was used by the early illuminators and tied up with the initial it would have been a different matter. Again, nothing is added by setting the border to the right, making the left-hand margin about four times as large as the other three. We agree that the massing of white space is a good aid to emphasis—when it is well done. But the worst fault of all with this circular is that you have set the body in eight-point where twelve-point was easily possible and decidedly desirable. A good rule is to make the type as large as possible up to fourteen-point; that is, of course, when the use of large and readable type does not mean crowding or skimping too much on the margins. The letterhead for Fred M. Johnson is very poor indeed. We admit that to get so much copy on a letter heading with good display is a stiff problem, but better results were easily possible. First off the reel, you injured your chances by using so many capitals. These add to the effect of crowding, which would have been relieved by more lowercase. Space is wasted by the border. Better results, in addition, would have been attained by giving rather more pronounced display to the main lines—appearing, as set, in the center panel—across the top and by arranging the items under the heads "Promoting" and "Booking" along the left-hand side of the letter.

R. L. GRAY, Independence, Iowa.—As the product of students in printing in the manual training department of the local high school, over whom you preside as instructor, the annual *Wapsie* is an achievement of which you may justifiably feel

COLOR IN PRINTING Macograms for July 1922



HERE has been much written concerning color and the use of color in printing and advertising, but the general theme remains unchanged. We will always have our personal likes and dislikes, likewise our personal reasons for the use of a special shade or tint on certain forms of printed matter. Some colors attract, others repel. Under the old regime in Russia, the minds of political prisoners were wrecked by keeping them confined in rooms covered with paper of a vivid purple hue. In recent years the British Government has discovered that certain cases respond more readily to treatment in rooms painted pleasing alternate shades of tan, and records show that insomnia and dipsomania have been relieved by color treatments.

Many people are deeply affected by displays of color without noting or analyzing the reaction on the human system. Certain colors make us draw a deep breath as if we were drinking in those tints. Sometimes we observe a color scheme that makes us hold our breath, or perhaps causes an involuntary exclamation.

As a matter of actual test 85% of all merchandise is purchased on the strength of its visual appeal. Wonders can be accomplished with cold type and line drawings, but color is the only means that can be used to give adequate visual representation of your product. Color strengthens any advertising appeal. At times this is accomplished by varying lines of the text by the use of another color. Quite often the paper stock can be used to a wonderful advantage in this respect, but most often we depend on the engraver's art to accomplish the desired result, especially when dealing with the actual illustrations of products.



TIME changes and we change with time. Compare the old sun dial of ancient Babylon with the marvelous timekeepers of today. An epoch of steady progress toward the ultimate perfection of a product.

And then compare our printing with some which may have seemed to answer the purpose when originally planned.

We are indeed fortunate to have so many clients enthusiastic about our product.

MACGREGOR-CUTLER PRINTING COMPANY
Plate Glass Building - Pittsburgh, Pa.

CHECK BOOK BLOTTER

Text page of MacGregor-Cutler house-organ, illustrating an interesting treatment. Printing was in black and deep orange, or light brown, on buff colored antique paper.

mighty proud. Results of the quality of this book obtained from student work are few and far between. Since you asked it specially we will mention a few of the faults. Small type groups appearing alone on pages, as well as single halftones that are relatively small in proportion to the page size, are invariably printed too low, the effort seeming to have been to center them precisely. Such groups should be placed above the center, first, because of an optical illusion that causes groups placed in the precise center to appear below the center and therefore overbalanced and, second, because in the exact center there is equality in white space above and below. Equality in such cases means monotony. Proportion is better when such groups are above the center. The type of the body appears very crowded indeed, and the skinny type face is not a good one either. However, you could have done worse—even in that respect. On pages like the one headed "Music" the type matter should have been set in a narrower measure so that the group would conform better to the proportions of the page. You have gone through the copy setting it all in the same measure, the measure being determined by pages full of copy and by text running from page to page. Thus, on pages that are short of matter you have great big gaps of space at top and bottom (inside the border), whereas the space between type and border at the sides is very small. While not perfect, the presswork is the best feature of the book, except, of course, the cover design, which is very attractive both because the design is good and because the stock is one of the finest obtainable.

An Optimist

A FELLOW who makes lemonade from the lemons handed him. But no one can live on lemonade alone. Some men keep right on making the same mistakes and receiving a continuous supply of lemons as though they really enjoyed them. When you have another lemon handed you as a printed product, call our representative. Or better yet—call him first.

MACGREGOR-CUTLER PRINTING CO.
Pittsburgh, Pennsylvania



The price of good printing would not seem so unreasonable if there was a law against selling it.

Check Book Blotter

Unusual appeals for interest in a blotter, and they are effective, you'll agree, but no less so is the Gruver typography.

Bookkeeping and Accounting Combined



A Very Easy System

The author of this splendid course has cut out all useless rules and definitions which make the subject hard to learn and which take up much time. Each lesson has been made so PLAIN and SIMPLE and EASY, that anyone of ordinary education can easily understand it. *Plain, simple words have been used throughout the course in order to enable anyone to learn it.* No matter what your schooling has been, you will have no trouble in learning Bookkeeping by our exceptionally EASY method.

The lessons are arranged in loose-leaf form. This method is the most modern and adds to the simplicity of the course. Every lesson is filled with plenty of illustrations and everything is so clearly explained, that you will be delighted with the ease with which you can master each lesson and the rapid progress you will make. Each step in the instruction is taken up separately in order to avoid confusion, and you absorb the knowledge so quickly that you do not realize you are studying. *You are not required to memorize anything.* You are taught to keep books just as it is done in business. It is rather like reading an interesting novel; you become so fascinated with the course that you will exclaim joyfully: "Why, I never knew that Bookkeeping could be so EASY to learn."

High Quality of Instruction

The author of this course, Mr. Emil M. Winter, has had many years experience with large corporations and in various branches of Public Accounting work. This course contains knowledge which it has taken years to acquire. The highest authorities in the accounting field have been consulted and everything possible has been done to give you the best there is in Bookkeeping and Accounting. *We are specialists; we teach BOOKKEEPING only. That's why we excel in this line.* We take pride in saying that the quality of our instruction cannot be beat.

How the System Operates

When you send in your answers for each lesson, they are referred to an accountant of long experience. You receive private lessons by expert accountants, not by some school teacher who never had a day's experience. You are in a class by yourself. Your work is gone over very carefully and the errors are pointed out to you with an explanation. Great pains are taken to assist the student in every possible way to thoroughly understand each step. If more explanations are necessary, a special letter is sent. The student is invited to ask questions just as if he were face to face with the teacher. It is our aim to leave no stone unturned to furnish each student with all possible assistance in order that he may get the greatest good out of the course.



Big lower-case heads in red, and wide margins, combine to give the pages of the prospectus for Winter's Accounting School a snappy look and to make them inviting to a reader. Credit for the fine work belongs to the Milwaukee Printing Company, Milwaukee, Wisconsin.

ROBERT T. RICE, Milwaukee Printing Company, Milwaukee, Wisconsin.—Of the plain typographical specimens, the catalogue for the Winter school appeals most to the writer; it is decidedly out of the ordinary. The cover design, largely as a result of the colors of ink and the color and character of the stock, is outstanding in beauty and qualities that attract. The text pages, printed from Caslon type in black and red-orange on dull-coated sepia stock, are a delight, the wide margins contributing materially to their effectiveness. They are remarkably easy to read and inviting to the reader. On specimens where process engravings are used they are perfectly printed; in fact, the work is high grade from every standpoint.

COCKLE PRINTING COMPANY, Omaha, Nebraska.—The work is not bad, yet it could hardly be classed as excellent. It is lacking in those small refinements that are essential if one's work is to be classed with the best. The first of these is good type, and you have none of the faces that are generally considered the best. You have a face which looks like Cheltenham Old Style—but which is not—that is a fairly good letter. Then you have Bodoni, which is also fair, and which you employ often with Engravers Old English. A refinement that would improve the title of the Cadillac folder would be to set the type in narrower measure, so that the proportions of the type group would approximate those of the page. The desire here was to carry out the style of the Cadillac's national advertisements, which are featured by an abundance of white space and no display, yet the type of the page might well have been one size larger without getting away from the central idea, and the circular would therefore be more impres-

sive and apparently easier to read. "The Lawn Renovating" blotter speaks in a monotone; there is not enough distinction between the several items of display. In the booklet, "Baby's Milk," you had the opportunity for a fine production, yet missed the mark in design, typography and printing. The halftones are very poorly printed—they are weak, gray looking and flat. The halftone is needlessly large on the cover, where the title seems insignificant. Lines are irregularly spaced, even on a single page; some are leaded two points and others four points. That is inexcusable in a good workman. Margins are very bad, being wider generally at the front than at the back and at the top than at the bottom. The back margin should be the smallest and margins should increase in width from the back to the top to the front and then to the bottom, which should be the largest of all. If there is one fact that we abhor more than any other in typographic work it is the use of incomplete borders. In this book the border is across the top and about one-third down the page on both sides.

The effect of something missing is disconcerting to say the least, and no job that appears half done can appear to be a good job.

COMMANDAY-ROTH COMPANY, INCORPORATED, New York city, New York.—To you we must accord the distinction of having submitted the finest collection of specimens received this month; and, we believe it is your first contribution. Unfortunately for our readers, however, it is almost wholly "big work"—large catalogues, portfolios, etc.—featured by process and other color work, a class we can not adequately reproduce in this department. It is seldom, indeed, that we find presswork maintained at such a uniform high quality, seldom that art, layout, typography and presswork are so admirably combined. Manifestly you have the facilities and the ability to undertake the most exacting work and handle it right. The cover of the booklet, "Camp Woodlands," featured by a view of a lake shore through the trees, is wonderfully pleasing and inviting. The text is of the same high standard. Let us have more of your work; its examination is an extreme pleasure.

JACKSON PRESS, London, England.—Not that the quality of the work suggested it, for some of the best printing is done in small shops, but rather your advertising led us to believe yours was a big place. We are indeed surprised to learn it is a "one man and boy plant," as you state. The outstanding quality about your display is its striking appearance, resulting largely from the fact that design is usually unconventional and not at all stilted. About the only fault of consequence is that the impression is often too heavy and suggests that the packing on the tympan may be too soft. On bond papers, especially, a hard packing and a firm impression are essential to print the types clearly and sharply without punching through the paper.

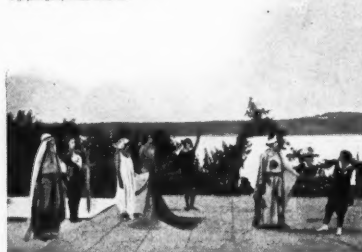
Ink is the name of the Australian advertising man's magazine; it is published by the Queensland Institute of Advertising, Brisbane. We have enjoyed the April number exceedingly—it is so characteristic and spicy, both as to treatment and contents. For our copy we are indebted to Jackson & O'Sullivan, the printers, who advertise in the magazine with a four-page insert, printed in colors. This is mighty fine. On the third page of this insert the original of a most unusual and effective six-page folder is tipped. Black cover stock was used for this folder, printing of type (Parsons Bold) being done in silver-bronze and the geometric square border in red-bronze. Here's a color idea, boys, that you might some time use to advantage.

The Story of the Pageant

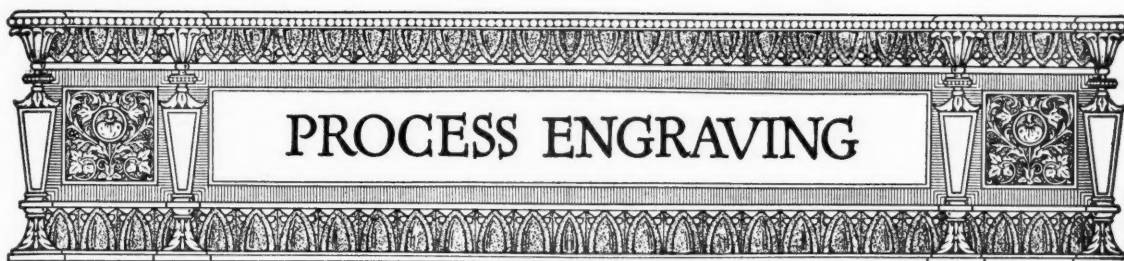
SUMMER is flitting away, taking in her train all the bright living creatures, the glory of flowers, sky and water. The Camper pursues her, and begs her to linger. But Summer hastens on to give the Yearlings of memory, reminding the Camper that Autumn follows her, Tomorrow.

The Camper, left alone, bewails the coming of Tomorrow, when she must leave the country, with all its beauties, and the camp, with its unique happiness. Woodlands comes, tells the Camper that, before she goes to meet Tomorrow, with its new problems, she may pause in Today, and, day-dreaming, nurse in her memory the happiness and beauty she has found at Woodlands.

Woodlands calls up, successively, pictures of the Forest, the Field, the Lake, the Sea, the Camp, the Ring and the Lake, and the Camper finds that from the memory of each of these she will take, on her way through the Winter, Stagnation, Faith, Health, Beauty, Ignorance and a sense of Freedom and the Joy of Life. Woodlands then leaves the Camper, encouraging her to go forth gladly to meet Tomorrow.



Here is a rather daring use of white space, but it gets over in great shape; a page from a handsome resort book produced by the Commanday-Roth Company, New York city. Dull coated sepia stock and deep green ink result in a rich effect that is very pleasing indeed.



BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Edgor Electrolytic Etching Machine

The Edgor Company, of Chicago, exhibited one of its electric etching machines at the Graphic Arts Exposition in Boston, and copper plates were etched by it satisfactorily. An alkaline solution is used, as has been the custom in the electro deposition of gold, silver and other metals since 1840. In this way the solution itself does not attack the copper, the corrosion being done by the action of the electric current passing from the copper half-tone, which is the anode to the cathode. The Edgor Company make very strong claims for the machine, as is to be expected. But what should be done is to have a competition between this electric etching machine and the Axel Holmstrom, for instance, and test the speed, first cost, economy of production and, above all, the quality of the work done on both machines. There are a number of etching machines now on the market since the present writer suggested etching by machine forty years ago, and still not one of them possesses all the cardinal virtues of a perfect etching machine.

Photoengraving at the Graphic Arts Exposition

The New England Photoengravers' Association did the photoengraving business a distinct service by showing at the Graphic Arts Exposition the intricate operations through which an engraving must pass before it is ready to print from. The association did this by installing a working plant, in which actual work was done afternoons and evenings. The apparatus was supplied largely by the F. Wesel Manufacturing Company. The whole plant was kept within about six hundred square feet of space. In an adjoining booth John Royle, of Paterson, New Jersey, showed his router and other machinery at work.

There was not a single booth in the whole million dollar exposition that did not have some exhibits of the photoengraver's art, usually in the way of circulars embellished with photoengravings. Some of the publishers' and printers' booths were lined completely with illustrations made by processwork of some kind. The whole culminated in "Honor Hall," where prints were placed on exhibition after having been selected as superior by a committee of judges. With but few exceptions these prints were examples showing how photography aids the printing press.

Line Etching in Australia

E. F. Howard, having used the Austrian method of preventing undercutting during relief plate etching and also our plan of brushing dragon's blood four ways against the sides of the lines, says that the "boiled oil process" on an enamel print is the best of all. He describes it in the *Australasian Process Engraver* in brief as follows: "A gallon of linseed oil is boiled in an iron pot for half an hour, then 12 ounces of powdered asphalt are added. After simmering another half hour 12 ounces of resin are added; once more it is kept simmering for a half hour and 12 ounces of dragon's blood are added and the simmering continued until it runs smoothly. With a glazed roller a little of this boiled oil is rolled out on

a slab very thin, and after the first bite it is rolled over the enamel print. The theory is that the oil will run down over the edges and protect the sides of the lines and dots from corrosion. To aid the oil to flow over the edges, the plate is heated not hotter than the hand will bear. After each bite as the etching proceeds, this oil is rolled over the plate in increasing quantities. The method requires much practice and is the popular one in Australasia."

Hints Worth Heeding

Here are valuable suggestions from a most practical engraver, C. A. Stinson: "One very effective kind of newspaper engraving is produced by making first a small fine-screen engraving, then enlarging direct from this to the size wanted. This gives a good, open printing surface, with all the softness of the finer-screen halftones. The high-light engraving always speaks of quality. These plates show the details, but the whites appear naturally from the paper, as the halftone dots have been eliminated. These plates are made from pencil drawings, and to get the right kind of engraving the drawing must be made with strong black pencil lines, not fading into gray lines, but the gray lines must be made by thinning down the pencil lines and keeping them black, no matter how fine they may be. An effective imitation of a high-light engraving can be made by stripping a halftone screen over the line negative, made from a pen-and-ink drawing. Very often two colors will carry unusual color attraction, and it isn't always necessary to carry two-color halftones. Sometimes a line engraving with the second color worked out by shading tints is far more appealing than the more expensive two-color halftone engravings."

The New Photoengraving Process

H. N. Kellogg, of the American Newspaper Publishers' Association, writes: "I have seen a report relative to a new process of photography which is claimed may revolutionize the photoengraving business. Please give me information regarding the process."

Answer.—Charles A. Stinson described the new process before the photoengravers' convention in this way: It is a new photographic process, requiring the use of new screens, and plate-holders different from those now in use. The negatives are made on paper instead of on glass, the photographic plates being brought in contact with the screen. The screen itself contains various elements of light and shade, and the exposure, consequently, is purely mechanical, lasting anywhere from thirty seconds to one minute. The resultant halftone contains all the gradations of tone; the films are stripped from the paper support, are printed and etched in the usual way, except that the halftone negatives thus made contain far more detail than those made by the present method, which in turn calls for less time in the re-etching and the finishing. When the plates are etched to the proper depth they are practically completed. In the event that you wish to produce high-light

plates, a different screen, based on the same principle, is used, which eliminates the high-light dots entirely. We have seen some very excellent examples of this kind of work, and have been assured by some of our members who have seen the plates made that they were produced at the expenditure of a minimum amount of time, very much less than if the same effects were obtained by the present-day methods. The process is now being investigated by a committee appointed by the photoengravers' association.

Etching Steel

Engraver, Boston, asks the best mordant for etching steel.

Answer.—The proper mordant depends largely on the acid resist used to protect the steel surface from corrosion. If a good steel-engraver's ground composed of asphalt and wax is laid on the steel, then Spencer acid or the mercury mordant can be used. If the acid resist is enamel, such as is used in copper etching, then iron chlorid must be used for the mor-

dant. No matter what protective coating is on the steel, its resistance or non-resistance to acid depends to a great extent upon the care with which the coating is applied to the steel.

Photoelectrotype

H. C. Newton, Los Angeles, California, writes: "Some years ago there was a process for making printing plates in which a gelatin surface was photographically printed through a negative; the gelatin unacted upon by light was removed with hot water, thereby resulting in a plate from which the printing was done directly. I should like to learn this process."

Answer.—The process you refer to was called photoelectrotype, for the reason that an electrotype was made from the washed out gelatin film. Later it was discovered that the gelatin itself made an admirable and long wearing printing plate. The formulas and method of working this process will be found in "Horgan's Halftone and Photomechanical Processes," pages 63 to 68.

Notes on Offset Printing

BY S. H. HORGAN

Offset Printed Wall-Paper

Some of the latest and most beautiful wall-papers are now printed on the offset press, the advantage being that the printing can be done on a rough-surfaced stock. The ink used is not water soluble as is the case with most wall-paper ink, and the printed design is crisper and sharper than is possible by the regular wall-paper printing methods. The colors printed by offset can now be had which will stand the light without fading, and there is no reason why they can not be made waterproof as well.

Lithographed Newspapers

J. A. Simpson, Cincinnati: This is to assure you that an illustrated weekly paper printed lithographically is entirely practicable, and that for an edition of less than, say, fifty thousand it can be produced more cheaply than if it were done from relief plates and letterpress. *Puck* and *Judge* in their best days are examples of what excellent results may be had by lithography. It should also be remembered that from 1873 to 1891 the first illustrated daily newspaper in the world had its illustrated side printed on lithographic presses. Had photo-offset methods been known in 1890 the *New York Daily Graphic* would be alive today.

Decalcomania

A reader of THE INLAND PRINTER asks for the titles of books that will give some technical information as to how decalcomania pictures are printed.

Answer.—There are no books on this subject, neither does research reveal any description of how decalcomania pictures are printed. It is one of those trade secrets that have been carefully guarded. The writer has made intaglio engravings for decalcomania, but they were for transferring to porcelain and china. The present query refers to the colored pictures that children transfer to everything. Decalcomania pictures that are to be transferred by wetting are printed on a gummed paper that is coated with a water soluble gum. The colors can be printed from relief plates or they can be printed in the offset manner. The difference is that the colors are printed in the reverse order to direct printing, for the reason that in decalcomania the first color printed will be the top color when the picture is transferred; so the opaque yellow, which is usually the first color printed, is the last in printing decalcomania. Further, the inks used must be non-bleeding; that

is, they must not be in the least soluble in water. After the colors are printed the sheet is again gummed, but this time with a tacky non-soluble gum varnish. The reason the offset method is suggested for printing decalcomania is that the gummed paper on which the printing is done comes in contact only with the rubber blanket, while with direct planography or lithography the gummed paper would be affected by the dampened stone or metal plate.

Chromo at Graphic Arts Exposition

A Louis Prang "chromo" was shown at the Graphic Arts Exposition, reproducing a sunset so perfectly that only an expert could determine that it was not the original painting. The result of twenty-five printings, it showed the infinite pains that master of lithography, Prang, went to in reproducing every tint and brush mark of the artist. And this, be it remembered, was before photography assisted the artist in separating the colors and getting the picture faithfully on stone. In the Heliochrome Company's booth at the same exposition were some exhibits of color reproduction in perfection. These were made by the use of lithography for the colors and a key plate in black printed by collotype. It would seem that color reproduction in printing ink could go no further than shown by the above exhibits.

Poster Art of Long Ago

At the recent Graphic Arts Exposition in Boston there were two posters in the historical exhibit which attracted much attention for the excellent art shown in their production. One was a circus poster of 1841, presented by Edmund Sinclair to the Typographic Library and Museum of the American Type Founders Company. It was 8 by 12 in size, printed in black and red from thirty-two wood-engraved blocks. Alongside this interesting exhibit was possibly the first three-sheet poster printed in the United States. It was a full length portrait of Joe Jefferson in the character of "Fighting Bob Acres," drawn on stone by J. E. Baker in 1879 and printed lithographically by the Forbes Lithograph Manufacturing Company, of Boston. Through the use of evidently only yellow, blue, red and black the litho artist who put it on stone produced something that has the effect of a most beautiful piece of tapestry and is worthy of place in any art gallery. It is a sad reflection on the expensive poster art of our day that we have nothing approaching in any manner the beauty of this Joe Jefferson portrait.

Collectanea Typographica

By HENRY LEWIS BULLEN

But whoever were the inventors of this Art, or (as some authors will have it) Science, nay, Science of Sciences (say they), certain it is that in all its branches it can be deemed little less than in Science. for my part, I weighed it well in my thoughts, and I find . . . that a Typographer ought to be a man of Science. By a typographer I do not mean a Printer . . . I mean such a one who by his own judgment, from solid reasoning within himself, can either perform, or direct others to perform, from the beginning to the end, all the handy-works and all the physical operations relating to Typography. Such a Scientific man was doubtless he who was the first Inventor of Typography.

—Moxon, 1663.

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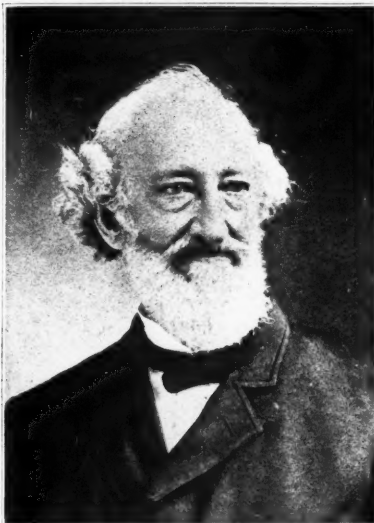
A Famous Inventor

THERE is no press better known than the "Gordon," the most successful job platen printing press ever made. In America it is made by the Chandler & Price Company, of Cleveland, successor to the good will and business of George Phineas Gordon, who died January 27, 1878, in Rahway, New Jersey. The Gordon press was copied, before Gordon died, in every country in which printing presses are built. In England Gordon's inventions are made under the names Cropper, Minerva and Franklin.

Gordon was born in Salem, New Hampshire, on April 21, 1810. He went to school in Salem and Boston. In early manhood he was an actor, but, not succeeding in this, he learned to print, and finally became a master printer in New York. In 1851 he took out his first patent for a printing press. This press was called the Yankee job press. His second press was called the Turnover, from its peculiar action. Neither press was a success. In 1854 he brought out his Fire Fly Card Press, illustrated here, which had an extensive sale. Cards were printed on it so rapidly that hundreds of card printers went into business, their sole equipment this little hand press and a dozen fonts of types. Gordon invented and attempted to put on the market at least half a dozen printing presses, before, in 1862, he introduced the Franklin press, now known as the Gordon, which

established his fame and fortune. He was granted more than fifty patents.

Until 1872 his presses were built for him in Hope Valley, Rhode Island. In 1872 he erected a factory in Rahway, New Jersey, where he built his Franklin presses in superior style. As his patents



George Phineas Gordon, 1810-1878, inventor of the renowned Gordon Press, first put on sale in 1862. He invented several other job printing presses.

ran out he put on the market a "New Franklin" Gordon press, known to the trade as the "brass arm," and ceased making the earlier press, which came to be popularly known as the "old style Gordon," the "brass arm" press being known as the "new style." The latter press was not so good a press as the earlier Franklin. When the original patents for the earlier Gordon press expired, a number of firms began to manufacture it. At one time there were seven manufacturers of the old style Gordon presses. Of these one survives, the Chandler & Price Company, of Cleveland. It is an instance of the survival of the fittest. Superior quality, quantity production, economical manufacturing and moderate prices were factors which, in an open field, eventually gave a well earned and conscientiously used monopoly to the Cleveland concern. When the estate of

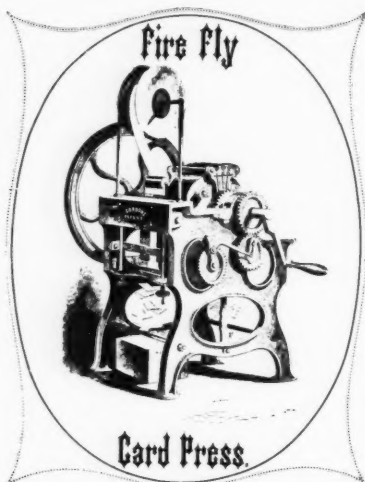
George P. Gordon was finally settled, the Chandler & Price Company bought the Rahway factory and all the rights of its owners, including the sole right to use the name of Gordon as applied to a platen printing press.

In 1872 when Gordon established his home and factory in Rahway he was a wealthy man. He had given up his printing business. He had a winter residence in Brooklyn. He built in 1874 what has been described as a "magnificent" opera house in Rahway, and managed it. The opera house was destroyed by fire in 1884. When he died in 1878, without a will, his numerous relatives went into litigation, during which a lawyer announced that he had found a will, in which, strange to say, he (the lawyer) was made not only executor but one of the chief beneficiaries. The validity of the will was attacked, and the estate was put in the hands of a receiver pending a decision by the chancery court. The will was proved to be a forgery and the lawyer was imprisoned. The relatives, who had united against the alleged will and its alleged finder, then consented to an amicable division of what remained of the estate. The sale of the business followed and so ended a strange, eventful history.

Gordon was a successful adapter of earlier inventions of other men, rather than an original inventor. The method of operating a platen press by means of a treadle acting upon a crankshaft, and of operating the inking rollers, and of using perpendicular beds and platens were ideas original with Stephen P. Ruggles, of Boston, who between 1831 and 1860 was the leading manufacturer of job printing presses. The revolving ink disk was invented by Daniel Treadwell, of Boston, in 1827. We have a letter written by Gordon to Ruggles in 1865, in which Gordon frankly concedes himself a follower and beneficiary of Ruggles's inventions. However, Treadwell and Ruggles were unable to so apply their inventions as to give the world a job press even nearly equal to that devised by Gordon, who fully deserves the fame which followed as a result of his progressive experiments.

The Graphic Arts Exposition in Boston

TO the Club of Printing House Craftsmen of Boston must be awarded the honor of having planned and successfully organized the best exposition of printing



Gordon's Fire Fly Card Press, introduced in 1854. It printed from a self-feeding web of cardboard, cutting the card after printing. It was operated by a hand crank attached to the main gear. The size, inside chase, was 3 3/4 by 7 1/4 inches. The output was advertised to be from 8,000 to 10,000 an hour. There were two sets of rollers, so that the roller mechanism revolved at half the speed of the printing cylinder, in which there was a flat surface on which the form was secured. It was the first job press to which a counting apparatus was attached. This press had an extensive sale, and was the foundation of Gordon's fortune. It was a successful combination of several inventions of other men.

and printing processes and machinery ever held in America.

These exhibitions are most alike in the machinery contents. In this respect Boston did not suffer in comparison with any preceding exhibition. All that is best and all that is new in machinery and apparatus was there. For this the exhibitors deserve praise. The superiority of the Boston way of doing things, for which its club of craftsmen merit great praise, imparted to the occasion an air of dignity and an appreciation of the importance of our art which has been almost totally lacking in all previous exhibitions. The Bostonians recognized that printing was not merely a matter of machinery. Under the direction of the masterly Henry Lewis Johnson there was in a special hall an exhibition of fine printing, not very extensive, but truly fine, selected by a conscientious, severe and competent committee, from a great number of entries. Only about five per cent of the entries were accepted. There were about forty printing houses represented in this Hall of Honor, a surprising number when the high standard of the selection is considered. We venture to say that five years ago a collection so completely satisfactory could not have

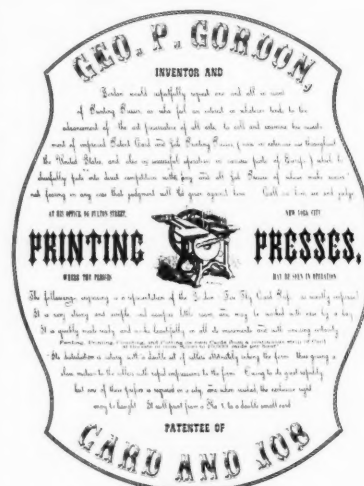
been assembled. This was a most illuminating exhibit, as it demonstrated how rapidly the professional rather than the trade idea of printing is spreading among our printing houses in all parts of the country.

There was an interesting historical exhibit under the management of the indefatigable and ever-youthful Stephen H. Horgan. There one saw the first printing press brought to these shores—the Day press, first used in Cambridge in 1638, and an Adams press. For three decades Adams presses outsold all other presses for bookwork (and not a few for newspaper work). There are a few Adams presses still in use. It was the only completely successful power platen press of large size. In the days when millionaires were rarities, this press made its inventor, Isaac Adams, a millionaire. There was also the actual press once owned by James Franklin, upon which Ben Franklin learned to print. One has to go to Boston to see such interesting memorials. The rest of the historical exhibit was worthy of Horgan and his star pieces.

Finally, on the esthetic side, the good printing houses of Boston and other New England cities had hired many spaces in

edge that printing in America is improving in quality and dignity and effectiveness to an extent which ten years ago would have seemed impossible.

Never before was any convention of printers so amply recognized by the newspapers. Instead of the perfunctory stickful usually given in other cities, the Boston editors gave interesting columns. It was a great event, and the Boston



Example of the typography of George P. Gordon. This is a page of a four-page circular printed in 1865, advertising his Fire Fly and Franklin presses, bearing his imprint as printer. His printing office and press salesroom was then at No. 96 Fulton street, New York.

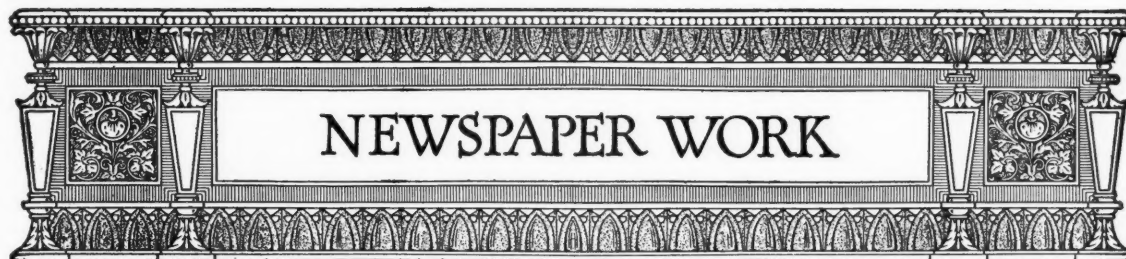


The Gordon Press in 1865, from a circular printed in George P. Gordon's printing office, 96 Fulton street, New York. The Gordon, called by its inventor the Franklin Press, was invented and introduced in 1862, at which time it had no throw-off. In 1865 it was made in three sizes: 12 by 19 inches, \$450; 9 by 14 inches, \$325; and 5 1/2 by 10 inches, \$175, all inside chase. The 12 by 19 inch press had cylindrical distribution.

which to show the rest of the world what Boston can do. There are cities that advertise their merits more vociferously than Boston does, but none which have a higher average of merit in the product of its printing houses.

We went to Boston expecting to encounter the usual hullabaloo of sales effort; we went away with the knowl-

press recognized it as such. Particularly to be commended is the Graphic Arts Section of the *Boston Evening Transcript* of August 29. Special issues are usually managed by advertising managers. This one was edited by men who desired to honor printing and especially Boston's great part in the advancement of printing. All the special and amply illustrated articles were written by men of authority in the various subjects assigned to them. Every printer who realizes that there is an art of printing and that it has a glorious history should read this special issue. Only once before has any newspaper in an English-speaking country done as much honor to our occupation. In 1912 the *London Times* had a noteworthy special issue on printing. It is now a classic. Collectors are looking for copies. Although more local in interest, the Graphic Arts Section of the *Transcript* will have a similar permanent place in the literature of printing. Those who have realized how printing and printers' conventions have been persistently ignored by the newspapers of America will pardon us if we seem to overpraise a recognition which was entirely adequate to the merits and dignity of the most useful and necessary of educative arts.



BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Weekly Papers Growing in Importance

Claims to having the largest circulation have been made by large weekly newspapers in several States. We find on contact with newspaper people from many States that just the largest and best such weekly newspaper is hard to locate. It was thought for a while to be in Pennsylvania, then Illinois claimed it. Now we find that away down East, in New Jersey, are several that would be hard to equal. *The Freehold Transcript*, in a territory filled with daily circulation from every quarter, comes with sixteen pages regularly and goes weekly to a clientele of over 6,000. Then comes the Red Bank (N. J.) *Register*, with sixteen, eighteen and twenty pages weekly, issued on Wednesday to 7,200 subscribers in the same daily-ridden territory. Full of advertising of the finest display, these papers justly claim attention, at least, as among the best and largest weeklies in the entire country. They also afford conclusive evidence that work and merit will place a weekly newspaper alongside the best dailies for success anywhere.

Newspaper Shop a Factor in Job Printing

The manager of one of our national trade papers says there seems to be an impression among certain printing equipment manufacturers that weekly publishers are not much of a factor in the job-printing industry. Maybe not. It all depends on the viewpoint. We have in mind one State with six hundred weekly and country newspapers, all with commercial printing departments in connection with their publishing business. Usually it is a matter of necessity for better employing the spare time of their printers, getting all that is possible out of the buildings they occupy, lessening the overhead for heat, light and power, insurance, etc. Such publishers might also be said to figure their newspapers as job printing. Most of them do not, but they should. But, leaving out the newspaper as a job of printing, these six hundred newspaper printing plants average \$2,000 worth of commercial printing a year. That is a total of \$1,200,000 worth of such printing annually. If that amount is not a factor to be considered in the printing business of a State, then the manufacturer is right. As prices based on some sort of cost-finding systems, however, this business represents a considerable profit and the employment of a great number of men. In most cases it does not represent the most modern and improved machinery and equipment, however. A regulation weekly newspaper and printing plant requires only standard machines as equipment, such as two job presses, sometimes a pony cylinder, a drum cylinder newspaper and job press, a hand or power paper cutter, a perforator, round cornering machine, punching machine, and the usual run of type for all varieties of staple commercial work. It is true that the latest types of machines for offset printing, lithographing, self-feeders, binders, stitchers, gathering machines, embossing presses, and so on, which manufacturers consider as factors, perhaps, are found almost wholly in the

large printing establishments not connected directly with the publishing of newspapers; but, when the total output is taken into account, and the quality of the work considered, the printing end of the weekly newspaper is something of a factor.

Samples of Splendid Special Editions

Publishers quite generally like to get good ideas for special editions. Such issues of the average paper, small daily or weekly, are in the nature of a tonic—they give new life to the whole paper and get people to thinking and talking about it. No special edition should be undertaken without a determination to make it a success, however. Spend time and money and make it worth while or do not undertake it.

We are led to these observations from the appearance of several special editions of newspapers that have recently come to our desk. Regardless of the hot and quiet time of summer these specials all seem to have gone across big.

Here is the Elgin (Ill.) *Daily Courier*, fifty-two pages, in three sections, as an historical edition. Over five thousand inches of advertising fairly shouts from the many pages, while the reading columns contain hundreds of interesting historical facts and stories that will be of great value to the community always. The big edition, it is stated, was gotten together and printed by the regular office force.

A great, big, beautiful seven-column weekly, the Carroll (Iowa) *Times*, dated June 29, comes in four sections and thirty-eight pages, the issue having been handled entirely by the Woman's Civic League of Carroll. The women edited the paper, solicited the advertising and outlined the entire issue according to their own ideals and notions. The *Times* force did the work—and survived. And what a business pulmotor it was!

Now comes the Marengo (Iowa) *Republican*, three sections, twenty-four pages, of this splendid six-column weekly as a "Wanderers' Edition." We haven't seen anything just like it and nothing better. It is almost solid reading matter, as the letters from former residents of the city and county have presented so much good stuff the advertising had to be neglected. Reminiscences of early days from old residents long removed from Marengo seem to establish in this edition a sort of radio communication from these old friends to the present-day population sitting as an interested audience. Messages from business men to the old timers give excuse for some good advertising, however, and had not the plant been swamped with the work of the edition, another eight pages could have been added to carry more advertising.

Are they worth while? There may be a question. They are based on the idea of community service and betterment; they carry historical value and invite present and future enterprise that must benefit all. The newspaper has in this way recreated itself as a community asset and the labor is not lost nor will it be many days until the fruits return.

Cut Rates and Their Disastrous Results

New men get into the country newspaper publishing business every now and then, sometimes men who have been employed on the paper, or other papers, without responsibility for the success of the business. Often in such cases we find the first thing they do is to solicit business on the cut-rate basis, both for advertising and for other printing. It may seem to them that this system will win them some business, and regardless of costs they may pursue this policy for some time as a try-out before they discover it not only does not get them any more business than they would otherwise get, but robs them of the profits they should expect and need. For instance, here is a small-town paper which, because of bad business ideas, has been run at a loss for some time. Arrangements have been made whereby it is to be taken over by employees after the former publisher has been dismissed by the mortgagees. The first issue contains an advertisement that sale bill printing will be made a specialty, and that customers should come in and get their new cut prices. There is the deadly mistake!

For example, suppose the paper has a real and dependable clientele. The new publishers may be popular in the community and have a right to expect the sale bill and sale advertising business in their field. On a legitimate basis of profit they are entitled to it, and they will get it. Can they, by advertising cut-rate prices, get one or a dozen more sale bills to print in their territory? It is very doubtful. But granted they do get half a dozen extra sale bill jobs at half the customary price, the amount of cash they have taken in is only what they should have for three sale bill jobs — and they have worked hard and late, and worn their type and machinery just so much in doing the extra work. Not only that, but they have stirred up a bidding mania among other publishers and printers in the district. Even their own regular customers will go to other printing shops to get prices, and by playing one competitor against another they may get prices far below cost of production.

Just consider if a shop could get four sale bill jobs to print every day at \$3 a job; it would take in \$12 a day — if it should collect all the money, which it will not. Other profitable work is sidetracked by this rough printing; presses are tied up and type is abused. The proprietor is entitled to a salary of \$30 to \$50 a week, if he is worth anything at all. That is at least \$5 a day. The printer doing the work is costing at least \$4 a day. The interest on the investment in the plant, rent of the room, light, heat, power, insurance and taxes, will be \$4 a day more. Here is a cost of \$13 a day if the plant is occupied with that special run of sale bill printing — a loss of \$1 a day, not counting the cost of the stock used.

Now, consider that overhead charges continue whether the plant is busy or not, and that the sale bill season is but three months long. The profit of the plant must run to other things during the year, and, if this is considered, the proprietor must figure on a basis of \$2.50 to \$3 an hour for any man whose time is given to the jobwork, even in a small shop. Instead of \$12 a day for these four sale bills the shop should be earning \$27 a day — if the proprietor is to realize any real profit.

Where is the cut-rate printer going to come out in a period of months or years, unless he works many extra hours and does not charge anything as his own salary?

Let us consider the matter as a business proposition further. Say the price of these sale bills should be \$7.50 for a hundred — giving the customer an hour or two of time in helping him write out and classify the items to be advertised, and real service in delivery of the sale bills. There is also the newspaper advertising. The newspaper is the biggest job the small-town print shop has. It can render a service to this sale bill customer far better and beyond what any sale bills can give

him. A suggestion to this effect will get the customer to take less and smaller bills and put two or three times the amount of money in newspaper advertising. On this advertising there can and will be a real profit, a stimulation of the newspaper as a community medium of service, and a friend and helper to the customer.

Observations

Out in Nebraska the state press association, organized on business lines with a paid secretary to look after things all the time, has taken up the matter of political advertising as a state-wide proposition. The newspaper members of the association agreed to turn over the entire matter of political advertising to their field secretary. He went to the candidates with

When you put on your collar—



CHIPWOOD



BRIARWOOD



BLACKWOOD



HOLLYWOOD



LOGWOOD



TAWWOOD

PUT ON ONE that makes you look your best.

There is no article of dress so important as the collar. It is the first thing you notice in the mirror; it is the first thing others notice about you. And first impressions are usually lasting impressions.

Earl & Wilson make the right collar for you. In their wide range of models—originated by expert designers—there is a collar which exactly suits you; and that collar will give you greater comfort and longer wear than any other collar you have ever worn.

Get a box today. The leading merchants—whose names appear below—can supply you in your size from a wide variety of styles, of which six popular members are illustrated here.

20c each, 4 for 75c, \$2.25 a dozen



Earl & Wilson Collars & Shirts

SMITH-SOFT COLLARS SKIBO SHIRTS PRINCE ALBERT SHIRTS

EARL & WILSON TROY, N.Y.

Newspaper advertisement by Barton, Durstine & Osborn, New York agency, illustrating an unusual massing of white space—at the bottom—and the use of Bodoni type, between the light and heavy elements of which there is decided contrast, and which matches the character of the illustrations admirably.

his list and ascertained what part of it they could use in their campaigns. The sale of space was made at the newspapers' regular rates for whatever amount of space the candidates wished to use—and the field secretary undertakes to get the money for the newspapers at a fifteen per cent charge for his services. In the past there has been a lot of loss of political advertising accounts. It will be interesting to learn the result of this year's coöperative experiment in Nebraska.

The time will come when many small-town newspapers having good fields and good patronage will depend on a central plant for their composition rather than try to buy and keep up the expensive machines that now represent most of their investment. We see many of these machines standing idle more than half the time in small shops that must have them—but the monthly notes are worse bloodsuckers than the weekly pay which would have to be handed over to a central plant somewhere near in which machines could be employed all the time, setting two or three times as many small papers per machine.

Review of Newspapers and Advertisements

By J. L. FRAZIER

The Siskiyou News, Yreka, California.—The paper is excellent in every way, the makeup of the first page being attractive, well balanced and interesting. Advertising patronage is relatively low, not more than one-fifth of the paper being devoted to advertising. The merchants of Yreka are missing a good bet, for your paper is away above the average.

BARTON, DURSTINE & OSBORN, INCORPORATED, New York city, New York.—Advertisements are uniformly excellent, as we would expect from an advertising agency that in one year moved upwards in rank from twenty-third to tenth place, based upon advertising placed. As most of our readers are interested in simple one-color advertisements—and as we can not adequately reproduce the handsome color advertisements, which we regret—we are showing two of the newspaper displays included in the collection you so kindly sent us.

Washburn County Register, Shell Lake, Wisconsin.—First pages are uniformly good; advertisements are generally satisfactory. The fault with the latter is largely due to the use of different shapes of type in one advertisement. If you must use different styles—that is, if you do not have sufficient Cheltenham Bold for the main display of all advertisements—we suggest that you avoid mixing types in individual displays. We note the bold Copperplate Gothic, essentially a job letter, sometimes employed. That is not a good ad-letter by any means, particularly as it is a cap-letter font, and capitals, as compared with lower-case, are decidedly hard to read. The print is good.

Svea, Worcester, Massachusetts.—“The Swedish Newspaper of New England” is a credit to New England. We have never seen a better printed newspaper, at least where a perfecting press was used. The numerous halftones are printed clean and sharp. Matching the excellence of the print is that of the ad-composition. Display is forceful and the few lines that are emphasized are in most cases brought out emphatically. While we can not read the advertise-

The Marshalltownian, Marshalltown, Iowa.—The first page is rather distinctive, mainly as a result of two-column heads set in lower-case of an especially legible roman type of medium strength. Balance is satisfactory, although the single-column headings are bunched in two places and not uniformly distributed over the page. Ideal makeup, we admit, is seldom possible. Advertisements, for the most part, are very good indeed, the one we are reproducing—due to the nice tone and effective whitening out—stood out on the page in a most striking way, although the two advertisements below it were blacker.

Solon Economist, Solon, Iowa.—Good, black print without evidence of slur or smear suggests that you use an excellent grade of ink. The presswork is very good indeed. The first page makeup is likewise both good and interesting, although we would not care for the italic headlines as a steady diet. Advertisements are simply arranged and displayed, and for that reason types bolder and larger than we consider necessary do not give a bad effect. The fact, too, that one style of display, Cheltenham Bold, is consistently employed helps in keeping the appearance pleasing, even though bold. If several styles of bold type had been used instead of one we would unhesitatingly characterize as bad the advertisements and the pages on which they appear. On the whole, however, you may feel proud of your efforts, only bear down a little on the size of display lines and let a little more daylight into the advertisements. You can do that nicely with your bold Cheltenham and still have strong advertisements. Indeed they will be stronger, as well as neater, on account of the white space and the contrast it will give, which are not found in crowded display.

Horry Herald, Conway, South Carolina.—The print is very good indeed, and is the best feature of the paper from a physical standpoint. The first page is interesting looking because of the large number of strong single-column heads, but not so attractive as it could have been made by arranging the headings in a more orderly manner, that is, by balancing them horizontally. You will note—the issue is of June 1—heads are lined, as though purposely, in a diagonal line from the upper left-hand corner to the lower right-hand corner. It is not a good plan to have the same kind of head lined up in adjacent columns as in the second, third and fourth columns. It is, however, proper to have a heading in, say, the second column lined up with one in fifth, the second column from the right-hand side of the page, etc. Try, also, to arrange the heads so they will form some kind of symmetrical pattern on the page. On a six-column page possibilities for a pleasing and well balanced arrangement of the headings are not so great as on a seven-column page. There should be heads at the top of the first and the top of the last column, and there should be smaller heads in alternate columns, or no heads at all, in order that the top heads will stand out prominently. On a six-column page we can not do that, for, if we start with a head in the first column and place heads in alternate columns, we wind up with the last head across the top in the fifth column with none for the sixth. The sixth is the best column on the page save, perhaps, the first—some say it is the best—and being the outside column requires a head to balance the page. The solution of the difficulty lies in having a two-column head for the third and fourth columns. We note with pleasure that the advertisements are pyramided, which makes the inside pages neat and orderly. Their appearance would be better, however, if the display faces were less bold and, particularly, if you did not use the extra-condensed block letter. If plain rules were used instead of the spotty-looking twelve-point border on the larger ads, another improvement would be made.

THE STANDARD PRINTING AND PUBLISHING COMPANY, Kingston, Ontario.—The big “Coöperative Dollar Day Edition” of the *Standard* is impressive in an advertising and business sense. The print is also good. While most of the advertisements are well arranged and displayed, there are faults that we feel ought to be corrected in a paper that is otherwise so fine. While we expect and appreciate strong display in bargain-day advertising we find a number of advertisements that are quite materially overdisplayed. Usually two or three big lines make an advertisement quite strong enough. Many big display lines, instead of adding strength, create an effect of weakness through confusion. This applies to the display for Steacy's Limited, which occupies three full columns. There are thirteen big display lines and eleven small lines (body) in this advertisement. Furthermore, the mixing of extended, regular and condensed type, even though it is of the same series, Cheltenham Bold, results in an effect that is not at all pleasing, and it tends to increase the effect of confusion. This fault we find in a number of other advertisements, even in small ones where the matter is of small amount and where no excuse within reason can justify it. Too much type in the body of advertisements is set in caps, which are quite difficult to read as compared with lower-case. Again, we suggest that you make a hard and fast rule prohibiting the use of the extra-condensed block letter (sans serif) which we find quite frequently used as a variant to Cheltenham Bold and Caslon Bold in advertisements. This type is not only ugly but makes an especially bad appearance when contrasted with letters of more artistic design and of regular proportions. Roney's page advertisement is bizarre, almost everything is displayed and all manner of shapes of type are found in it. White space is wasted at the top and the paneled items are crowded. The effect, even with the type used, would be much better if the white space were distributed more evenly throughout the advertisement. The best advertisement in the paper, at least among those of large size, is the one for the Robinson Stores. The type is of the same shape throughout; there are not the masses of caps that we find in others; the matter is set in readable type; there is not so much large and bold display as to confuse—in fact, this advertisement invites a reading, and yet stands out. Another good advertisement is that for Joseph Abramsky & Sons. In conclusion, one more point: The display at the top of an advertisement should be larger than that at the bottom, yet in many of yours we find the signature is the largest line.

JOHN H. WRIGHT, Jamestown, New York.—It's a great pleasure and an inspiration to have the vice-president of the Jamestown Telephone Corporation, an old-time printer, send us a copy of his home paper with the comment that it

Flint's Fine Furniture was never high priced. All year 'round, the figures prove the axiom that, in furniture, the greatest values are given by dependable specialists like Flint & Horner.

Summer Sale of

Flint's Fine Furniture



Summer Reductions from the 1922 low level of prices

Discounts as high as 50% on Flint's Fine Furniture

THE STORY of the Summer sale is very quickly told. This year we have advanced our Summer sale so that you may have now the benefit of August reductions. The sale runs the whole gamut of furniture, occasional chairs and tables; upholstered living room sets are included as well as dining and bedroom suites. And the discounts of the August sale are taken from prices which marked the low level of the past five years.

Flint's Fine Furniture has maintained its high standard of excellence since the year 1840.

FLINT & HORNER, INC.
20-26 WEST 36TH STREET
A few yards from Fifth Avenue

NO MATTER what you need in furniture, the time to buy is now. Glance through this list. It may serve to show you the opportunities which exist in this extraordinary Summer sale.

Console Tables
Bed Room Suites
Spinet Desks
Dining Room Sets
Wing Chairs
Living Room Sets
Work Tables
Toy Wagons
Secretaries
Oriental Rugs

And the discounts of 10% to 50% have been taken from the low prices which furniture specialists like Flint & Horner are able to quote.

Another advertisement by Barton, Durstine & Osborn. The same border is employed on all advertisements for this particular advertiser and serves to guide the newspaper reader who is familiar with it immediately to the space. Cloister Bold display and Bookman for the body make an excellent combination.

ments we know they are easy to read—as for Swedish folks—as the body type is always as large as consistent with the space. Either you have a nice line of machine mats or where the space is ample you set the matter by hand, for we do not see a single instance of sacrificing the effectiveness of an advertisement by setting matter in small type where larger type is possible. That is a point of weakness in the advertisements of many newspapers. The makeup is also good, in fact, the paper is excellent in every way.

represents an ideal makeup for a small city daily. We agree that it is excellent, particularly because the heads are so legible and well placed on the page, large enough to make the page look interesting and not so large as to make it look bizarre or sensational. The page is reproduced.

DeKalb Daily Democrat, DeKalb, Illinois.—Your issue of June 10, commemorating the tenth anniversary of the Farm Bureau, is excellent in every respect save one, the presswork. That is only fair, it is not the best we have seen done on a flat-bed perfecting press—which does not permit as good work as a good drum or cylinder press—nor is it by any means the worst. The best feature, aside from the editorial work, which is outside the scope of this writer's comment, is the composition of advertisements. Seldom are such good advertisements found in a small-town paper, never any that are materially better. White space plays a big part in their excellent appearance, although

it takes considerable—at least keep the individual advertisements pure. Let them be Jersey or Pole Angus, but not mongrels and cross-breeds. In conclusion, another compliment to send you off smiling: The print is excellent and the *Democrat* gives evidence of aggressive and intelligent editing.

G. S. WILLIAMS, Alexandria, Virginia.—We are interested in the fact that the *Alexandria Gazette* is said to be the oldest daily newspaper in the United States. That is quite a distinction. While the first page is interesting and newsy in appearance, we believe it would be no less so if the heads were a little smaller and also more carefully set. There is too great a variety in the length of lines in the hand-set decks. Furthermore, with such a large size of type in use these decks ought not to be of three lines; they would still be mighty strong with only two. There should also be a secondary head for less important items to give more variety and to minimize the strength by reducing the number of the larger heads. The print is fairly good, though on the copy we received a little too much ink was used. The advertisements vary in effectiveness, although most of them show the bad effects of crowding. Again, in some of them, too many lines are given prominent display, while in many of the smaller advertisements the main display line is too weak, thus making the particular advertisements ineffective in drawing attention. White space is often ineffectively used and, more often still, too little of it is in evidence. We find in some a lot of white space between sections of an advertisement with very little between the border and the type of the advertisement, where it counts most in giving the advertisement an effect of unity as well as by helping it, through contrast, to stand out on the page.

THE BUCKEYE PRESS, Xenia, Ohio.—In general *Wood Construction* is an excellent magazine. The cover is striking, to be improved only by the avoidance of the skinny block letter used for the display of the advertisement that appears in the panel thereon. Most of the advertisements are likewise good, but some, notably that for the Kirkpatrick Lumber Company, are overdisplayed, crowded and featured by numerous lines of capitals. It would be a mighty good idea for you to confine each advertisement to a single series of type, and it would be a better idea to standardize on one style and use it for all advertise-



A remarkably good makeup for a small city daily. The heads are attractive and unusually readable, also well placed on the page. Their balance is practically perfect, the symmetrical appearance of the page being decidedly pleasing.

restraint in amount of display and the use of light face types for display helps a great deal toward making them effective, inviting and readable. Some of the advertisements, however, are set in the bold Hancock series, and we believe you will agree with us they are not so good as those set in lighter-toned types. Makeup, both of first and inside pages, is excellent, too, advertisements on the latter being consistently pyramided.

The St. Paul Record, St. Paul, Indiana.—Your "Anniversary and Industrial Number" is a crackerjack. The advertisements are of particular interest because one style of display type, Cheltenham Bold, is used throughout. There is, as a result, a unity of effect in the paper taken as a whole that is very pleasing. The fact that but one style of type is employed does not weaken individual advertisements in the least, but rather strengthens them, for the pages are made inviting to the reader. Good use of white space is made, which is another source of effectiveness. The print is very clean and the illustrated first page suggests something special and adds to the value of the edition.

Alton Democrat, Alton, Iowa.—Let us start off with a compliment, for we have some things to say about the *Democrat* that are not complimentary. The compliment is upon the volume of advertising, the "knock" on the manner in which some of this advertising is handled. There is too much overlarge and overbold display and entirely too much underscoring of lines, which results in confusion. On occasions, an example of which is the advertisement for the Sheldon Battery Company, the underscoring of small light face body matter is all that saves it from utter annihilation amid its boisterous surroundings. The extra-condensed block letter (Would that the scourge could be wiped off the face of the earth!) used in the advertisement for the Sheldon Dairy, and several others, has a "lean and hungry look" that frightens. Cut it out—please do! There are some mighty nice advertisements in the *Democrat*. Curiously (?), the display of most of them is set in Cheltenham Bold, examples of this sort being the displays for Scott-Logan Milling Company and Flindt & Miller, where, too, white space is given the opportunity to demonstrate what it can do. Honestly, now, don't these two advertisements stand out just as effectively as the Chevrolet advertisement, below (which is not nearly so bold as several others), and as effectively as the screams on the opposite page, where the display is in fat, bold block letter and lean and hungry looking block letter? Avoid mixing different faces of type in the display of a single advertisement. If you do not have enough good display type for all the advertisements—and

THE STORE OF THE TOWN

NEW

Fall Suits

—AT—

WILLIAMS CLOTHING CO.

\$25.00 to \$38.50

At these prices you can secure a single or double breasted. Sport models are very good. Expertly tailored, from the finest wools in the newest colorings and patterns. This store is one place where good taste in clothes is not expensive.

WILL BE PLEASED TO SHOW YOU

20 West Main Street

Pronounced display and white space give this simple advertisement a lot of pep. It stood out more prominently by far than two advertisements which appeared just below it and which were far bolder. From Alton (Iowa) *Democrat*.

ments. On newspapers the excuse is sometimes made that to use only one display type makes it impossible to give the advertisements distinctive display, an idea that is faulty in that when a multiplicity of types are used no real contrast is obtained. On a magazine such as yours, where the page size is small and where there are very few advertisements on any page—four at the most and generally only two and frequently only one—that excuse does not hold good. The use of one style of display gives to the publication an effect of homogeneity that is pleasing. Some of the advertisements lose in effectiveness through a displeasing appearance that results from the use of condensed caps, for display. The print is good and the text matter is set in a legible size of a legible style of type.



This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"John Smith's Bookkeeping"

Many of our readers who enjoyed "John Smith's Bookkeeping" when it was published serially in THE INLAND PRINTER during 1920 will be pleased to learn that the story is now available in book form. This story of the restoration of a sick printing business is one that should interest every country publisher and small job printer, most of whom encounter more or less serious difficulties in keeping their accounts.

R. T. Porte, the author, is known to printers all over the United States and Canada through his work in educating printers to the necessity of accurate cost-finding methods. Mr. Porte confesses that like all good printers he hates bookkeeping, hence he has spent a great deal of time and study to simplify it as much as possible for the benefit of his fellow printers who have neither the training in bookkeeping nor the time that would be required if they attempted to keep a complicated set of books.

Mr. Porte has the happy gift of story telling, and in "John Smith's Bookkeeping" the instruction has been made palatable by incorporating it in a narrative. The experiences of John Smith in putting the *Bladon Banner* on a business basis contain numerous lessons for the country publisher who is confronted with similar difficulties. Numerous diagrams illustrate clearly the various forms necessary for keeping the records of the printing plant.

Last but not least there is a romance connected with the story which plays an exceedingly important part in the lives of four of its characters.

"John Smith's Bookkeeping," by R. T. Porte. 168 pages, illustrated. Published by Porte Publishing Company, Salt Lake City, Utah. May be secured through The Inland Printer Company.

"How to Make Type Talk"

Seldom has so much valuable instruction in typography been concentrated into so few pages as in this booklet by Barnard J. Lewis, of the Stetson Press, Boston. Originally a twenty-minute address delivered before the Associated Advertising Clubs of the World in convention at Toronto, its substance has fortunately been preserved in book form. In thirty-one pages of large, readable type Mr. Lewis has clearly defined the principles governing effective typography, and has provided sufficient illustrations to carry the important points which he brings out so interestingly.

Mr. Lewis has admirably interpreted the expression of type. Though silent, type is eloquent and can be made to duplicate nearly every inflection of the human voice. The problem confronting the typographer is to make type talk intelligently and pleasingly. A thorough knowledge of these principles as set forth by Mr. Lewis will enable the typographer to interpret the message of the copy almost as expressively through the printed as through the spoken word.

Several specimen lines of the more familiar type faces are shown, with a brief discussion of the characteristics and uses

of each face. A few specimens of display composition are also shown, with explanatory captions pointing out the principles involved in each example.

As a piece of bookmaking this little volume is admirable in every respect. It possesses an unusual amount of character and distinction and is decidedly appropriate for the message it contains. Yet it has achieved distinction without artwork. The company's trade-mark on the title page and a three-line swash italic initial are the only attempts at decoration. Century Old Style, carefully printed on antique finish India tinted paper of unusually heavy weight, has lifted the book far above the commonplace. The production of such a volume is the most effective form of advertising any printing house can undertake and this little book demonstrates the ability of the Stetson Press to "make type talk."

"Printing Types, Their History, Forms and Use"

We approach the review of these two volumes with some trepidation. To do this valuable work justice would require a much more thorough study than we have been able to give it, as well as a great deal more space than is here available. At best we can only express our appreciation and admiration of this valuable contribution to the history of printing by Daniel Berkeley Updike, of the Merrymount Press, Boston.

The layman or even the average printer can scarcely appreciate the amount of labor and research involved in the collection and preparation of this mass of data concerning the origin and history of types. To call it a mass of facts, however, is inaccurate. The innumerable details have been woven into a continuous readable history by one who has a thorough knowledge and a deep appreciation of his art.

The book is based largely on a series of lectures delivered by Mr. Updike, forming part of a course on the technique of printing in the Graduate School of Business Administration of Harvard University. The original lectures have been revised and have been considerably amplified in accordance with the author's desire for accuracy and perfection.

As the subtitle indicates, the book is a "study in survivals"; the same principles which made many of the early type faces so pleasing still hold good. The author points out in the preface that the subject of typography follows a kind of "watershed" between biography and bibliography. The history of typography, with its periods of decadence and its revivals, is described with interesting sidelights of the great printers and typefounders of different periods who have left their impress on the art.

As a specimen book of representative examples of the printing of all periods this work possesses unusual value. Three hundred and sixty-seven illustrations, showing reproductions of notable examples of typography from the time of Gutenberg to the present, are shown. Many of these specimens have been reproduced from rare volumes in libraries and private collections, many of which are inaccessible to the public. Not the

least important part of the book is this collection of illustrations with its graphic presentation of the development of typography.

Concerning the age-long controversy over the invention of typography, the author has this to say:

Gutenberg was the first man to put typography on a practical and scientific basis. Before his day printing from movable types was practiced by the Dutch, and there is, perhaps, reason to believe that a man named Coster was the inventor of this process. Whether or no Coster was the first man to employ movable types, there certainly existed in Holland before Gutenberg's time a series of books of primitive workmanship printed from type, and the roughness of the typography of some later printers—like Caxton—is considered one proof that a group of men were under the influence of this Dutch school of printing. It has always puzzled the casual student of *incunabula* to account for the perfection of the books printed by Gutenberg; but if it be true that Gutenberg did not originate printing from movable types, but simply greatly improved the whole process of making them, then we can see that the early and crude typography of Holland was merely the substructure on which Gutenberg so splendidly built.

Following the brief discussion of the invention of printing, the author describes the cutting and casting of type by ancient and modern methods, a font of type and its case, the measurement of type and a short account of the Latin alphabet and the letters used in manuscripts which had their influence on the early type forms. The history of typography in Germany, Italy, France, England, the Netherlands and Spain is described at some length. The chapters on Spanish printing contain much new material, for little information about the typographical history of that country has hitherto been available to the English reader.

Having traced the development of typography up to the beginning of the nineteenth century, the author comes to the types of Bodoni, Didot and Wilson, the so-called modern faces, the use of which in degenerated form had a bad influence on printing for the greater part of the century. Then came the revival of the older type forms in England and America, the influence of which is strongly felt in the typography of today. The work of William Morris and his contemporaries in the revival of the old forms and the influence of the numerous private presses is briefly sketched.

A careful study of the type designs of the past forms the basis for an intelligent judgment of type designs and the conclusions arrived at are applied practically in a chapter on the choice of types for the composing room. The author places the original Caslon first in beauty and utility among type faces. He also favors the transitional types which are a compromise between the modern and the old style faces. The types recommended are mostly standard and can be secured from existing typefoundries. The author, however, recommends that the printer exercise his own taste within certain limits, because all printed products would become decidedly monotonous without some variation in the selection of type faces.

The customary ideas about medieval craftsmanship receive a rude jolt in the chapter on industrial conditions of the past. Time has cast a halo around the "good old times," and imagination pictures the medieval craftsman as inspired solely by his love of art, unaffected by commercialism. It is somewhat of a shock to have this pleasant and romantic notion upset by the facts uncovered by a study of industrial conditions of those times. It seems that employers were often greedy and oppressive, and employees frequently lazy and more interested in their pay than in their art. Strikes were not unknown, and poor work was unfortunately common as it is today. This dispels the notion that men can not do today what some of the early master printers did because conditions are different nowadays. Good printing was done in those days just as it is today, for the reason that there were men who held fast to their artistic standards in spite of unfavorable conditions, and the

author believes that the outlook for typography is as bright as it ever was and that its future depends largely on the knowledge and taste of educated men.

"Printing Types, Their History, Forms and Use," by Daniel Berkeley Updike. Two volumes, 584 pages, illustrated. Published by the Harvard University Press, Cambridge, Massachusetts.

"The Practice of Journalism"

A reprint of this excellent handbook of newspaper work has just been published by the Missouri Book Company, Columbia, Missouri. It is a valuable book for the student of journalism or for the cub. It also describes in a readable manner for the layman's benefit the various means by which the daily newspaper gathers its news and distributes it to the public. One section of the book is devoted to newspaper style, containing the rules in use at the School of Journalism of the University of Missouri. The authors, Walter Williams and Frank L. Martin, are both prominent members of the faculty of the School of Journalism of the University of Missouri, which ranks very high among the schools maintaining courses of journalism in the United States.

An Up-to-Date Dictionary

Funk & Wagnall's Standard Dictionary needs no introduction to our readers, but many will be especially interested in the new College Standard Dictionary just off the press. Its information is right up to the minute, including such recent events as the election of Pope Pius XI., the signing of the various treaties at the Washington conference on the limitation of armaments, and the establishment of the Irish Free State.

While intended primarily to meet the needs of the college student, this dictionary will be found useful by all who have occasion to use a dictionary but who feel that the unabridged edition is too bulky or too expensive. Editors and proofreaders will find it especially useful.

The new College Standard Dictionary contains 1,325 pages, defines 140,000 terms and includes 2,500 illustrations. Only the terms most rarely used have been omitted, and the average person will seldom, if ever, find it necessary to refer to a dictionary that is any larger.

Other Books Received

"In the Days of Poor Richard" is the title of an historical romance by Irving Batcheller. It is an interesting story of life in America during the revolutionary period, and it brings the reader into personal contact with Benjamin Franklin and the part he played in the winning of American independence. Published by the Bobbs-Merrill Company, Indianapolis.

A copy of "Petroleum and Where to Find It," by Anthony Blum, has been received from the publishers, The Modern Mining Books Publishing Company, Chicago. It contains a great deal of information about petroleum in its geological, production and commercial phases. While it does not deal in any way with the graphic arts, it might be of considerable interest to printers who have bought oil stock.

The Mitchell-Faust Advertising Company, 7 South Dearborn street, Chicago, has published a booklet entitled "Forty-eight Ideas in Advertising and Merchandising." It contains forty-eight brief pointed paragraphs, each dealing with some phase of advertising, selling or merchandising. The thoughts expressed are based on the observations and experiences of the Mitchell-Faust Company in dealing with advertising and merchandising problems. The book is attractively printed and is substantially bound in imitation leather.

The Craftsmen's Convention and Graphic Arts Exposition



IT required no large exposition to establish the place of the craftsmen's movement in the printing industry of this continent. That place was already firmly established by the effective work that had been done before anything like an exposition was thought of. However, when it was first suggested that an exposition of printing machinery and appliances should be held in conjunction with the annual convention, it was not accepted without a certain amount of doubt as to whether such a thing could be put over successfully. For a body of men actively, busily engaged in their regular duties as executives in various branches of the trade to undertake an event of such vast proportions was something unheard of. That it could be done, and done successfully from every standpoint, financially and otherwise, was demonstrated by the craftsmen at the Chicago Graphic Arts Exposition one year ago. The suggestion that the event be repeated within the course of one year was received with some question as to its advisability, but that it was done and done with even greater success is surely a high tribute to the character of man power and executive ability found among the leaders of the craftsmen's movement.

Merely to state that the Second Educational Graphic Arts Exposition, held at Boston, was a great success from every viewpoint would not be doing justice to the event itself or to those who were responsible for it. Yet when we try to find words to truly express the credit due to those who brought together all the exhibits and displays that attracted record-breaking crowds continuously for an entire week, we find it somewhat difficult. Mere praise seems insufficient. To these men, who gave without stint of their time and effort, the printing and allied industries owe a debt which can never be repaid. From the smallest exhibits — or, rather, let us say, the exhibits of the smallest appliances used in a printing plant — through those showing the largest types of machinery and equipment, and the many displays of finished printing of the highest quality, the exposition was truly educational to the highest degree, fulfilling in every way the objects for which the craftsmen's movement stands. So also were the sessions of the convention.

Opening Session of Convention

The opening session of the third annual convention of the International Association of Printing House Craftsmen was scheduled for nine o'clock Monday morning, August 28. Owing to the fact that many of the delegations were delayed on account of transportation difficulties and other contingencies, the opening was held over until shortly after ten o'clock. One hour behind time is not a bad start for an international convention where delegates are gathered from all corners of the country. But — to make up the time thus lost and conduct the business in such a way that all the features on the program were fully covered and the final session closed ahead of scheduled time, this presents another example of the type of executive material which comprises the organization.

Edward W. Calkins, the president of the Boston Club of Printing House Craftsmen, officially called the convention to order and expressed his hearty appreciation of the whole-hearted support which had been extended in connection with the work of arranging the "most wonderful show ever given in this country," which, as he stated, "shows what the crafts-

men can do." Following his opening remarks, Mr. Calkins introduced Hon. Channing E. Cox, governor of Massachusetts, who in the course of a brief address of welcome stated that "This exposition and convention are events that are of tremendous importance to us. Boston is a most appropriate city for an affair of this nature. In 1775 the printing establishments in Boston numbered less than one hundred. Printing has played a gigantic part in the development of the spirit of liberty and the creation of a new nation. For two centuries Boston has steadily maintained the standard of better printing. Such a gathering as this lets us become more familiar with the great art, and we welcome those who are active in the development of that art."

Taking official charge of the convention after it was turned over to him by Mr. Calkins, William R. Goodheart, of Chicago, the international president, called upon the "silver-tongued orator" of the association, John J. Deviny, of Washington, the international treasurer, to respond to Governor Cox's address of welcome. Mr. Deviny called attention to the fact that the Boston club was one of the first established, and said, "It is only proper that we should come here to see this great exposition arranged in honor of our association. The success of this undertaking will redound to the credit of the whole association."

With his characteristic manner of keeping things moving and getting down to business, President Goodheart then announced the appointment of the customary convention committees, called upon the various officers and some of the district representatives for reports, then took up the work of reading his own annual report. After emphasizing the fact that the association had completed the third year of its existence, and that the past year had been one of further healthy and encouraging growth, President Goodheart stated that "Fundamentally, the expansion and influence of this body is a logical outcome of its existence. The purposes for which it was founded are such as to strike a responsive chord in the breast of every craftsman, hence its success was practically a foregone conclusion from the moment the plan of our association was conceived."

Reviewing the work of the past year, President Goodheart called attention to the plan that was conceived and put into effect, of dividing the country into ten districts, with a district representative in each, whose duty was to do all in his power to unify the aims of the clubs under his jurisdiction, to offer advice and assistance when needed by any club or group of craftsmen, and to keep in touch with the international officers in order that the proper spirit of unity and mutuality might be maintained and stimulated throughout the many clubs comprising the association, and that the growth and progress of the organization may be assured.

Among the recommendations offered by President Goodheart were the following: That the association should have a permanent paid field secretary to look after the increasing administrative duties as well as the execution of the general routine work, to be subject to the Board of Governors and responsible to them. This would enable the organization to open up various channels of activity that would advance the interests of the association, yet which can not be undertaken under present conditions because officers whose positions are strictly honorary can not give the necessary time and thought to them. The appointment of such a secretary necessarily entails the establishment of a permanent central office.

The publication of a journal, either monthly or quarterly, which would serve more effectively than any other means to give expression to the declared aims and objects of the association, was another recommendation. Such an organ, President Goodheart stated, would in no sense compete with the established trade journals of the printing industry, but would have a distinct field of its own, primarily devoting itself to presenting to the craftsmen educative and thought-stimulating material, and to perpetuating the principle of "Share your knowledge," the characteristic slogan of the craftsmen, and, further, to serve as the official organ of the association.

President Goodheart strongly favored some definite action by the convention which would place all future expositions under the direct jurisdiction of the international association, stating that "An exposition that is held under the auspices of the international association ought, in fact, to be under its full jurisdiction, and not alone under the control of local individuals. The possibility of great and serious harm resulting from uncontrolled local effort is as great as the possibility for good under definite control by the international association." He also recommended that the convention concur in the resolution passed by the international Board of Governors in April, that ten per cent of the gross receipts derived from all expositions that are held in the future under the auspices of the association should be paid into the treasury of the international organization.

One of the interesting speakers at the opening session on Monday morning was Hon. Edward W. Quinn, mayor of Cambridge, who delivered one of the addresses of welcome to the delegates. Mr. Quinn spoke in exceedingly high terms of the work accomplished by the craftsmen in bringing together such an extensive exhibition and called attention to the fact that "The first printing press in British America was set up in Cambridge and ever since that time Cambridge has thrived because of the printing industry. The population of Cambridge is 112,000, and printing is the principal industry. Some of the largest printing plants in the world are in Cambridge."

Banquet for Delegates and Exhibitors

The official address of welcome to the city of Boston was delivered by Hon. James M. Curley, mayor of Boston, at the banquet on Monday evening. This banquet was tendered the delegates and representatives of the exhibitors, and was held at the Copley-Plaza. On the menu appeared the following greeting, signed by Mayor Curley: "To the delegates of the Graphic Arts Exposition: On behalf of our citizens I bid you welcome to the birthplace of Benjamin Franklin—Printer."

Among the features of the banquet were addresses by William H. McMasters, of Boston, who presided; William R. Goodheart, president of the international association; E. W. Calkins, president of the Boston club, and Mrs. Ellen Duane Davis, the great-great-granddaughter of Benjamin Franklin. A message from President Harding, which was sent through Senator Henry Cabot Lodge, who was to have been present but was detained by official duties at Washington, was read by Mr. McMasters. This message was as follows:

"My dear Senator Lodge: I will be grateful if you will convey a message to the Boston Graphic Arts Exposition at the banquet, or on such other occasion as may seem fitting. Personal and professional considerations unite to interest me in this exposition, representative of the wonderful contributions our country has made to perfect the art preservative. The development of artistic quality in so practical an artizan-ship has always been one of the attractive features of the printing business, making it at once a skilled trade and a fine art. Thus it makes an esthetic appeal which acts upon all who use the products of the printing press, for we can not question that in these matters beauty is the handmaiden and helpmeet of utility.

"One who, like myself, has spent a lifetime in occupations associated with the printing craft, will be pardoned the wish that in other realms which are primarily only practical, there might be a similar eagerness for attractiveness and beauty. This world will become a better place in which to live as it shall be made more beautiful; and the crafts which aim to combine utility and beauty will be the foremost contributors toward that accomplishment. Most sincerely yours, Warren G. Harding."

Tuesday Morning's Session

On Tuesday morning the delegates settled down for another busy and profitable session when the call to order was sounded by President Goodheart. Practically the first item of business was the report of the committee appointed to consider the report of President Goodheart, made at the session on Monday morning. The committee recommended the continuation of the district representatives, appointed during the year by the Board of Governors, but suggested changing their titles to vice-presidents. As regards the permanent field secretary, the opinion of the committee was that the regular secretary elected by the organization should be authorized to secure a paid assistant until such time as a field secretary could be financed by the association. While the opening of a permanent central office was considered an excellent recommendation, it was deemed best to hold the matter in abeyance until the question of a regular paid field secretary was settled. The continuation of the present monthly bulletin was recommended by the committee, and local secretaries were urged to take advantage of the opportunities offered by their local trade papers. President Goodheart's recommendation that future expositions be held under the control of the international association, and that ten per cent of the receipts derived from the expositions be turned into the international treasury, was approved by the committee, and it was urged that this matter be fully discussed by the delegates during the convention.

Two extremely interesting addresses were on the program for this session, one by John Clyde Oswald, publisher of *The American Printer*, the other by Henry P. Porter, chairman of the Committee on Education, of the United Typothetæ of America. Mr. Oswald, in his customary manner, gave an illuminating talk on the subject, "American Printing," sketching over the early history of the art in this country, leading up to the work of Franklin, then emphasizing the development of the industry at the present time. Mr. Oswald placed great stress upon the organization movement in the industry, saying: "If Franklin came to life today what would he find? He would rejoice in finding the expansion of printing, the unrestricted of the press, the increased volume of printing, the better associations brought about by organizations. He would be delighted in the craftsmen's movement, in the United Typothetæ of America, in the International Typographical Union and the pressmen's unions, and in the paying of so much for the erection of buildings for housing the most modern printing machinery. In Franklin's time any building would do for a printing establishment." He then emphasized the fact that "the best printing is being done in America, consequently I am proud of the fact that I am an American printer. This exposition registers a high-water mark. I have attended similar affairs in various sections of the country, and you can rest assured that this is the biggest and best that I have seen. This exposition is the result of the craftsmen's organization."

Mr. Porter took as his subject, "The Educational Work of the Typothetæ," and gave a very clear exposition of the work that is being done by that great organization through its educational courses as well as through the schools in which printing is being taught. He strongly emphasized the great improvement which has been brought about in the industry through the educational work that has been done, also the

increased opportunities that are offered to boys entering the trade to advance themselves into positions of an executive nature. Mr. Porter mentioned especially the work being done at the school at Indianapolis as well as at the Carnegie Institute of Technology, and stated that graduates of both schools are making good.

Another important feature of the session on Tuesday morning was an address on "Apprentices and Supplemental Education," by B. G. Grady, who is engaged in the educational work being carried on by the International Typographical Union. Mr. Grady placed strong emphasis upon the necessity of a uniform method for the training of apprentices, urged the establishment of joint apprentice committees, and made a strong plea for greater cooperation on the part of the employers with the I. T. U. He made a true statement when he said, "There is no doubt but that the careful selection of qualified young men is one of the most important questions at hand."

That the past year has been one of great activity for the leaders in the craftsmen's movement was shown by the report of the international secretary, L. M. Augustine, of Baltimore. Mr. Augustine, in opening his report, expressed his great appreciation of the hearty response which had been given to all of his requests for assistance in the work, and called attention to the fact that new clubs had been established in eleven cities where craftsmanship from an organization standpoint was unknown one year ago. This brought out very forcibly the personal sacrifices that have been made by the different members who have given of their time to the work of organizing the new clubs and thus helping to carry forward the work of the craftsmen's movement.

Wednesday the Closing Session of Convention

The closing session on Wednesday brought the transaction of a great amount of business and two addresses of special interest to the craftsmen. Walter J. Phillips, vice-president and general manager of the Southgate Press, of Boston, spoke on the subject, "Teamwork Between the Administrative and the Manufacturing Divisions." The necessity of close cooperation between departments, to the end that the customer might be given the proper service, seemed to be the keynote of Mr. Phillips's talk. Emphasizing this point he said, in part, "It is very necessary to please the customer. He is the man who foots the bills. Without him there would be no printing business. There are three ways to please the customer: First, create ideas; second, keep your promises; third, give his work an appeal." "Every industry depends largely upon the printing industry," continued Mr. Phillips. "Printing is truly the mother of progress. We must create new ideas. But, bear in mind that the best ideas come to naught if the manufacturing department does not cooperate. The manufacturing department and the creator must cooperate. There exists a lack of harmony between the executives and the men in the office. The men in the office are not a lot of dubs. They are real men, men who have been employed because of their real experience and ability. It is necessary for them to compare notes."

Another important point brought out by Mr. Phillips was the need for more cooperation on the part of the shipping department in the work of pleasing the customer. He stated that he could not for the life of him see why those in the shipping department could not realize the importance of their work. Here is a matter that is all too frequently overlooked, for the manner in which printed matter is sent to the customer has a great deal to do with the impression created. "The compositors, pressmen and binders, and every one else connected with a printing department," said Mr. Phillips, "are taught to do their work right. Why not the shipping clerks? They take an artistic job, tie it up awkwardly and toss it into a waiting

van. When the customer finally gets the job it does not look as neat as when it left the bindery. . . . Think of the shipping department when you go home."

"Early New England Printing" was the subject of an exceedingly interesting address by Dr. A. J. Philpott, of the *Boston Globe*, who took his hearers through a review of the early days when printing was in its infancy, and directed attention to many of the men who took a prominent part in the development of the art in New England.

Election of Officers and Closing Business

The election of officers resulted in the "silver-tongued orator" of the organization, John J. Deviny, of Washington, who has served as international treasurer, being selected without opposition as president. Harvey H. Weber, of Buffalo, was elected first vice-president; William A. Renkel, of New York, second vice-president; Edward W. Calkins, of Boston, treasurer, and L. M. Augustine, of Baltimore, secretary.

C. Rosen, superintendent of the Roycrofters plant and president of the Buffalo Club of Printing House Craftsmen, extended an invitation to the craftsmen to hold their convention next year at Buffalo, which met with the unanimous acceptance of the delegates present. It was decided that there will be no exposition at the 1923 convention.

Milwaukee craftsmen put forward a strong effort to secure the convention for 1924, but this matter must be left for the convention next year to decide. Whether an exposition will be held in 1924 if Milwaukee's invitation is accepted remains for the organization to decide, but rumor had it that there would not be another exposition until 1926, when the Philadelphia craftsmen hope to have the convention and also have a graphic arts exposition in connection with the celebration which will be held in their city at that time for the purpose of commemorating the one hundred and fiftieth year of American independence. It has been urged by some of the craftsmen that a building should be erected at Philadelphia for the purpose of housing a complete graphic arts display during this event, and a resolution was adopted supporting the Philadelphia club in its efforts to have this done.

Among the many resolutions presented was one the purpose of which was to change the name of the organization to the International Association of Graphic Arts Craftsmen, but this did not get past the delegates, so the present name remains.

Another resolution which was adopted by the delegates provides for the establishment of an employment bureau for executives of printing houses. A reduction of second-class postage rates was urged in one resolution, and still another called on all local clubs to make provision for honoring the printer's patron saint, Benjamin Franklin, early next year, either on January 17, which will mark the two hundred and seventeenth anniversary of the birth of Franklin, or on February 4, the date which marks the two hundredth anniversary of Franklin's entrance into the printing business.

The convention closed with the introduction of the newly elected officers by the retiring president, William R. Goodheart, who in turning the gavel over to the new president thanked the members for the whole-hearted support they had given him during the past year, and urged them to extend the same loyal cooperation to the incoming officers. The new president, John J. Deviny, in a few well chosen words made a strong plea for the continued support of each and every member in order that the work of the craftsmen's movement might be carried forward and its greatest possibilities realized.

Thus was brought to a close the third annual convention of the International Association of Printing House Craftsmen, the "baby" of the organization family, possibly, but the one that has made tremendous growth in the few short years of its existence, and which bids fair to set entirely new standards for organization work in the printing industry.

Second Educational Graphic Arts Exposition



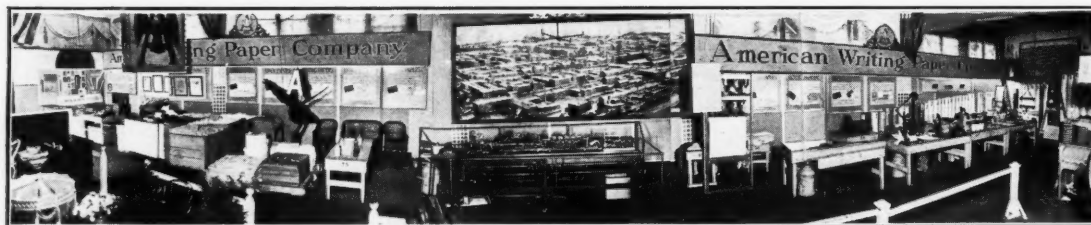
TALKS with those who were in charge of the big exposition building, Mechanics Hall, where the Boston show was held, brought out the fact that the Second Educational Graphic Arts Exposition ranked as one of the largest shows that had ever been held in that place. "Why, it's every bit as large as the automobile show held here not long ago, if not larger, and that was the biggest thing ever held in this building," said one of the officials in the presence of the writer, and this statement was made with some show of surprise as though questioning the fact that the printing industry could put over so large a proposition. It is certainly to the credit of the Boston craftsmen to have the numerous expressions similar to the foregoing made by outsiders as well as by those who hold high places in the printing and allied industries.

From the smallest to the largest, all the exhibits were truly educational. Those actively connected with the trade had the opportunity to gather a great amount of valuable information

"We have come to the question of moral purpose. We are in the midst of a solution of a great question that has vexed the world for many a year. Production is going on, and it is a question as to whether we will agree as to whether production is to be delayed. I believe the world has arrived at the time now when there is competence for all. There is a great prospect and a great privilege that stands before your craft. According to the standards you maintain, the world will be guided as to its course.

"A tremendous responsibility has been placed upon each individual among you. It is a great beginning that you have made. I look to the future with confidence and with hope."

Following his address and the official opening of the exposition, Vice-President Coolidge, accompanied by the officials of both the local club and the international association, made a tour of inspection of the many exhibits. Thus was started what proved to be an exceedingly busy week for the visiting craftsmen and their guests, as well as for those who were in charge of the displays.



View of the American Writing Paper Company's Exhibit

regarding machinery, appliances and equipment with which they might not otherwise come in contact, and thus they are in a far better position to know what is obtainable when seeking additions to their equipment. Those outside the trade had the opportunity to learn a great deal about the work required to produce the printed matter which enters so largely into every phase of their lives, and thus it may well be said that the general public has a far better appreciation of what it actually means to get reading matter into print.

For days before the opening of the exposition large forces of workers were busily engaged in erecting machinery and getting the exhibits in readiness. By one o'clock on Monday, August 28, everything was ready and the crowds started pouring in. At one end of the balcony overlooking the main hall a special platform had been built, and from this point Vice-President Calvin Coolidge, as President Harding's official representative, gave the signal which started things going. Mr. Coolidge was introduced by Edward W. Calkins, president of the Boston club, and in the course of his remarks he said: "You are gathered here today representing the various phases and activities of one of the great world enterprises. You have around you and before you representatives of your art, reaching all the way from the first printing press set up in America to the latest device. It all measures a great development, a great forward movement in science and in invention that has placed in the hands of mankind what was heretofore an unknown and unused power.

"You come here for an educational purpose determined by an exchange of ideas in the development of these processes in your enterprise. It is a high and splendid principle. Science and invention have put into our hands a tremendous power. How we are to use it we do not know.

A count of the exhibitors as given in the printed lists shows over two hundred. Obviously, it would be out of the question to devote space here to an extended review of each one. However, believing that a brief statement of the principal features at each booth will help those who were present to recall some of the things they saw, and also be of interest to many who were unable to attend, as well as serve the purpose of a fairly complete directory of the supply field, we undertake to give merely the "high spots" of each exhibit.

Kwix Company, Boston — Demonstrating "Kwix," a useful cleanser for the hands, which removes dirt, ink, etc., without injury to the skin.

Falulah Paper Company, Fitchburg, Massachusetts — Showing a line of coated cardboards.

Worcester Paper Box Company, Worcester, Massachusetts — A display of paper boxes and cartons for all purposes.

Knight, Allen & Clark, Boston — Paper merchants, displaying samples of papers, including Argonne and Crescent bonds, Interwoven and Doeskin covers, Dependence and Economic ledgers, also the Tulip paper cups, for which the company is the distributor in New England.

The Type-Hi Corporation, Syracuse, New York — The Type-Hi disk planer, for leveling printing plates, either wood or metal.

Arnold Roberts Company, Boston — Featuring four "mill price list" service stations. Distributors of standardized mill brand papers for New England.

Marvellum Company, Holyoke, Massachusetts — Manufacturers of the Marvellum papers, featuring especially two new cover papers, the Marvelhide and Marvellustre.

John Carter & Co., Incorporated, Boston — An extensive line of papers, cardboards, envelopes, announcements, folders and paper specialties.

Self-Feeding Brush Company, Boston — A self-feeding brush for cleaning type forms, the liquid being contained in the upper part, or handle, and discharged as required by pressing a plunger.

A. M. Collins Manufacturing Company, Philadelphia — Oak Leaf brand products, including Castilian, Damascan, Algerian, Velumet, Bird of Paradise and Duotone Translucent covers, and Ultrafine coated cardboards.

Tileston & Hollingsworth Company, Boston, represented by A. V. Howland — A line of book papers and index bristols, including Flemish Book, Athena Plate, Silk Surface, Tokio bond and the Mattapan index bristols.

W. H. Claffin & Co., Incorporated, Boston — New England agents for Champion coated papers; bond papers of the Gilbert Paper Company; sulphite bonds of the Miami Paper Company; papers of the Carew Manufacturing Company; bristols of Crocker-McElwain Company; Artlovers covers of the New York-New England Company; also paper cups of the Public Service Cup Company.

Whitaker Paper Company, Cincinnati, Ohio — Cardboards, cover papers, bonds, ledgers, etc., including the Eagle A brands, Strathmore papers, the A. M. Collins lines and the Falulah Paper Company's products; also an exhibit of coarse papers, including roofing, wrapping and toilet papers, and twines.

Strathmore Paper Company, Miltineague, Massachusetts — Featuring the Strathmore lines of high-grade papers and showing the "Strathmore Grammar of Color."

Japan Paper Company, Boston — An extensive display of fine papers, high-grade announcements, etc., manufactured and imported by the company.

Carter, Rice & Co., Boston — A general line of papers for all purposes, exhibit featuring Art Print coated, Haviland and Canfold, also the Ticonderoga brands of machine finish, antique and English finish papers.

Arthur E. Ham & Son, Boston — New England agents for the Worthy Paper Company, exhibit featuring Hamlet bond, and the Roxburghe line of high-grade papers, stationery and announcements, including envelopes, sheets and cards.

Frederick Freeman, Boston — New England agent for all kinds of printers' machinery, both new and rebuilt; featuring especially the Triplex expansion roller truck for job presses.

J. L. McIntosh, Boston — Showing samples of die cutting, cutting dies, index card cutting, punching, eyeletting, as well as other specialties.

Printing Trades Blue Book, New York and Chicago — A service station for the use of exhibitors and visitors to the exposition, where a galaxy of beautiful young ladies could be found constantly on hand for the purpose of doing stenographic and secretarial work, pages to run errands and carry messages, and a rest room for the

A. Storrs & Bement Company, Boston — Distributors of leading mill brand papers throughout New England, exhibit featuring Hammermill bond and the Esleeck Manufacturing Company's thin papers, also a general line of mill brand papers. Special emphasis was placed upon the fact that in conjunction with the exposition the company was celebrating its seventy-fifth anniversary. A mill brand guessing contest which was conducted attracted considerable



Another View of the Exhibit of the American Type Founders Company

favorable attention. Twenty-two trade-marks were displayed, and prizes were given those correctly naming the manufacturer and brand represented by each trade-mark. The work of the sales service department, through which printers are aided in selecting the proper papers, arranging suggestions for layouts, formats, etc., was demonstrated.

Thompson & Norris Company of Massachusetts, Boston — Representing the International Mailing Tube & Wrapper Company, showing corrugated paper in sheets and rolls, mailing tubes and special mailing devices for catalogues, magazines, books, etc., freight and express shipping cases and parcel post boxes.

Forbes Lithograph Manufacturing Company, Boston — A beautiful display of lithographed subjects, including calendars, etc.

Brown Company, Portland, Maine, and Andrews Paper Company, Boston — Showing the Nibroc Kraft towels, an absorbent paper towel, golden brown in color, made from selected resinous northern woods, and containing neither acids nor caustics. "One towel wipes dry," the manufacturer's slogan, was emphasized as the economical feature of this paper towel.

D. B. Rising Paper Company, Housatonic, Massachusetts — Danish, Housatonic and Initial bonds; wedding and index bristols; stationery, announcements, etc., including the Executive Cabinets, announcements and commercial envelopes manufactured by the Old Colony Envelope Company, of Westfield, Massachusetts.

Remington Printing Company, Providence, Rhode Island — Another of the many excellent displays of high-grade printing which added to the general interest of the exposition.

New Safety Paper Company, Boston — Demonstrating a new white safety paper, the basic stock of which is treated with chemicals to give acid protection as well as surface protection, for use for checks, stock and bond certificates, and all purposes where alterations must be guarded against.

The Vandercook Press, Chicago, Illinois — Showing proof presses, featuring the rigid bed composing-room presses, composing-room cylinder, and roller series No. 20.

Lambert Studios, Boston — Designers of illustrations of all kinds for advertising purposes; exhibit showing advertising illustrations and book plates.

Black Diamond Saw & Machine Works, Natick, Massachusetts — An automatic machine for filing circular saws of all kinds, operated by either belt drive or individual motor.

E. F. Marceau Company, East Hartford, Connecticut — Demonstrating the Royal ink fountain agitator.

S. D. Warren Company, Boston — Showing a complete display of the Warren lines of standard printing papers, with an excellent instructive exhibit of finished printing done on Warren papers.

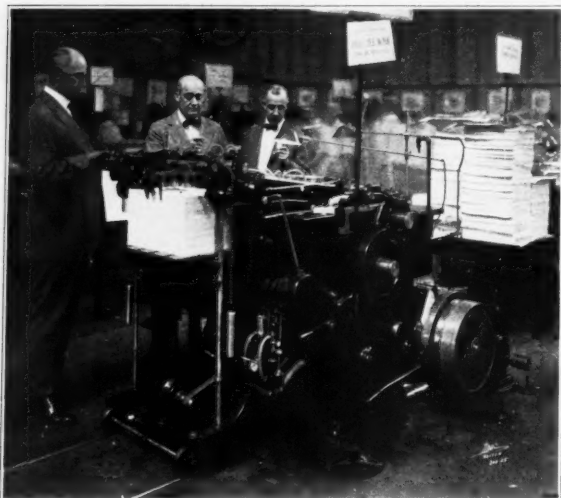


One View of American Type Founders Company's Exhibit

weary. "Nothing to sell but plenty to give away" was the slogan of this booth, and the service was used frequently and found of great convenience by the exhibitors, delegates and visitors.

B. H. Bunn Company, Chicago — Several of the company's package-tying machines were shown, one being the latest development and having a new turntable attachment, which makes it possible to tie a package both ways at one operation with one string.

Trade Composition Association of Boston—Exhibit showing complete equipment for a trade composition plant, kept in operation setting type for different classes of work, all for the purpose of demonstrating the advantages to be derived from a plant specializing in this class of work. The plant was equipped by the



The New Miller Press Shown in the Miller Saw-Trimmer Company's Exhibit.

Mergenthaler Linotype Company, the Lanston Monotype Machine Company, the Intertype Corporation, the Ludlow Typograph Company, Samuel Stephens and Wickersham Quoin Company, and the Hansen Type Foundry, thus showing a wide range of equipment for the printing plant.

Pneumatic Equipment Company, Boston—Cadillac portable electric blowers for cleaning around machinery, motors, etc.

The Davis-Smith Company, Boston—Business greeting cards.

McKenzie Engraving Company, Boston—Plate printing and die stamping, specializing in high-grade greeting cards and business stationery. An interesting feature of the exhibit was an actual demonstration of the work of die stamping, a press being kept in operation producing greeting cards.

Freedman Cut-Outs, Incorporated, The Die Cutting Specialists, New York—Finishing of all kinds for printers and lithographers; die cutting, eyeletting, stringing, mounting, thumb indexing, easels for display cards, etc. Display showing a wide range of die cutting and other work, such as display cards, etc.

Typodex Company, Newton, Massachusetts—Demonstrating the Brown split grippers for scoring, creasing, perforating, slitting, etc., while printing on job presses. Specimens of work done by the new Tintograph process were also shown, likewise illustrations and specimens of work done with the new Acid Shower etching machine for photoengravers.

Industrial Appraisal Company, Boston—Specializing in printing plant appraisals, and handling work for Typothetae organizations throughout the country.

R. S. Peck & Co., Hartford, Connecticut—Display of high-grade printing.

J. Q. Adams & Co., Boston—Reference books, exhibiting Webster's New International Dictionary and other reference works.

Joseph A. Borden—Demonstrating the general service department of the American Writing Paper Company, including the features connected with the course in printed salesmanship which he, as director of the department, is conducting for the company.

Suffolk Engraving & Electrotyping Company, Cambridge, Massachusetts—Color engraving and printing, electrotyping, die stamping, wax engraving, steel and copper plate engraving, photoengraving; specializing in high-grade diplomas. A feature of this booth was a plate printer producing a beautiful reproduction in photogravure of the drawing of "Old Ironsides," which was distributed as a souvenir.

Universal Color Plate Company, Boston—An excellent display of high-grade color plate engraving.

Plimpton Press, Norwood, Massachusetts—High-grade printing, the exhibit being principally a demonstration of de luxe quality applied to low-cost books.

The Maynards, Boston and Waban, Massachusetts—Artistic photographs, exhibiting views of Boston and surrounding country.

Joseph E. Murphy Company, Melrose, Massachusetts—The improved plate-lock padding press, designed to facilitate the work of padding or tableting.

Lincoln Engraving Company, Boston and New York—General designing and photoengraving, specializing in high-grade colorwork. An appropriate souvenir, a beautiful portrait of Abraham Lincoln in colors, was distributed to craftsmen.

Berry Machine Company, St. Louis, Missouri—The Berry paper drills, Berry high-pressure pneumatic standing and signature presses, also the Berry semi-gravity board feeder for attaching to the feedboards of cylinder presses, making it unnecessary for the operator to leave his press for a new lift.

John P. Carlson, Brooklyn, New York—Printing and lithographic inks; display showing a wide range of work on which the company's inks were used.

Sleight Metallic Ink Company, Philadelphia—Featuring work done with the company's bronze, colored and plate printing inks.

Tolman Print, Incorporated, Brockton, Massachusetts—General artwork for advertising of all kinds; designing, creating ideas and making drawings and paintings, as well as catalogues, folders, posters, display cards, etc.

Henry Havelock Pierce, Boston—Artistic portraiture.

The Priscilla Company, Boston—Showing the magazine, *The Modern Priscilla*.

Liberty Folder Company, Sidney, Ohio—Liberty folding machines shown in actual operation demonstrating their efficiency, a



Miller Saw-Trimmer Company's Exhibit on Stage of Main Hall

special feature being the new Aldrich office folder, which was shown here for the first time, and which has been built for the Lisenby Manufacturing Company, Chicago. One of the Liberty folders with a Kelly automatic feeder attached was shown in the booth of the American Type Founders Company, and another, the Model 90, in the booth of the Golding Manufacturing Company.

Stone & Andrew, Incorporated, Boston — A general line of papers, exhibit showing especially the Satinkote bristol, Hancock dull finish coated book and postcard, and D. B. M. (Direct by Mail) folding coated paper, for which the company is the national distributor.

Alden Non-Plate Engraving Company, Boston — "Non-Plate" engraving, announcements, social and business stationery.

Rumford Press, Concord, New Hampshire — Display featuring magazine printing, in which the company is specializing, and also including some of the books which have been printed recently. Photographs of the different departments of the plant added interest to the exhibit.

Falcon Company, New York — Machine composition.

Henry I. Jenkins, Boston — Photogravure printing.

Boston Bank Note Company, Boston — Lithographers.

Foxon Company, Providence, Rhode Island — An unusual exhibit of embossed printing in modern designs, special emphasis being placed upon the use of this work where high-grade wrappers are desired for package goods of any kind.

Christian Science Publishing Society, Boston — Showing the numerous books and publications produced in the printing plant maintained by the society.

Livermore & Knight Company, Providence, Rhode Island — This exhibit showed an extensive line of advertising novelties as well as cutouts, display cards, and general printing for advertising purposes.

A. E. Martell Company, Boston — Demonstrating the many uses of the Daniels catalogue binder.

Heliotype Company, Boston — Featuring photolithography and photogelatin printing.

Houghton Mifflin Company, The Riverside Press, Boston and New York — Showing some of the many books produced by the company.

Johnson Process Glue Company, New York — Demonstrating flexible and liquid glues for printers, bookbinders and paper box makers.

Loring Coes & Co., Worcester, Massachusetts — Showing a line of knives for paper cutters, also demonstrating the Perfect metal cutting stick.

J. W. Pitt, Incorporated, Bath, New York — An extensive display showing various adaptations of Uprightgrain wood bases.

Richards & Co., Boston — A display of printers' metals for use on monotype machines, linotypes, intertypes, etc., as well as for electrotyping, stereotyping, etc.

United American Metals Corporation, Brooklyn, New York — This exhibit was under the supervision of the Boston representative, Fred J. Noonan, and contained a display of the various Stanley Process type metals.

Gem Bronze Ink Company, Philadelphia — Demonstrating the Gem bronze inks, gold and silver, also the transparent base size for use on rough stocks.

Ginn & Co., The Athenæum Press, Boston — Displaying books published by the company.

A. W. Elson & Co., Belmont, Massachusetts — Photogravures and carbon photographs, display featuring pictures produced for educational institutions.

The Youth's Companion, Boston — Here we were taken back to our boyhood days by being presented with a copy of a recent issue of this magazine.

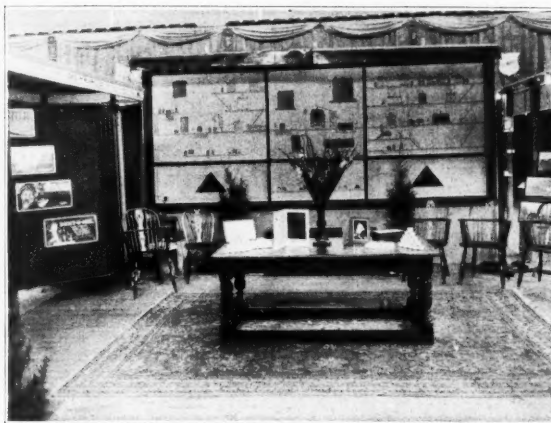
Franklin Typographical Society, Boston — A rather unusual exhibit comprising items of historical interest as well as features illustrating the work the society has done and is still doing. This society was organized in 1824, and it is interesting to note that in the years it has been in existence it has paid out \$185,000 in benefits to members in need of assistance.

International Typographical Union — Showing, by means of charts, the work being done through the courses of instruction which the union is conducting.

Pilgrim Publicity Association — This is the advertising club of Boston, and the exhibit was naturally devoted to advertising matter.

Barrett-Cravens Company, Chicago, represented by the Eastern Sales Company, Boston — Showing the Barrett handling equipment, including the Barrett lift trucks and platforms, also the Barrett tiering machine, which is a safety portable elevator, as well as other devices for saving labor in handling materials of all kinds.

United States Envelope Company, Springfield, Massachusetts — Another extremely interesting exhibit, demonstrating the remarkable advancement that has been made in the manufacture of envelopes. One of the early types of envelope-making machines was shown in the booth, while two of the latest models were kept in constant operation, one making the glassine window envelopes. An extensive display of printed samples was included in the booth for the purpose of showing the large number of uses to which envel-



George H. Morrill Company's Booth, Showing Chart Illustrating Inkmaking Processes

opes can be put, also to demonstrate the advantages of having the envelopes match the enclosures that are to be sent out in them. The company distributed its famous Red Envelope, which brought up an interesting connection with its house-organ, known as *The Red Envelope*. In this case, however, it was not the house-organ itself that was being given out, but a real envelope, a large red one, which was put to good use by those who were gathering circulars and other literature at the various booths.

Ashton G. Stevenson, Chicago — Featuring the Stevenson furniture mold, by means of which metal furniture can be cast on linotype, intertype or linograph machines. Here a machine was in operation showing the working of the mold and the character of the furniture cast.

Stuebing Truck Company, Cincinnati — Showing the Stuebing lift trucks, also the Economy portable elevator or tiering machine manufactured by the Economy Engineering Company, of Chicago, as well as the Ideal stencil-cutting machine.

E. W. Blatchford Company, New York and Chicago — Metals of all kinds used by printers and those in the allied trades. Here was also demonstrated the Blatchford patent metal base for mounting printing plates.

United Typothetæ of America — Demonstrating the many phases of the educational work being done by the organization for the advancement of the printing industry.

Wood Clark Press, Boston — Another attractive exhibit of printing.

Robertshaw Manufacturing Company, New York — Automatic temperature-control systems for all melting pots used in connection with slugcasting and typecasting machines, stereotyping, electrotyping, etc., as well as stereotype matrix tables, etc. For use with any method of gas combustion.

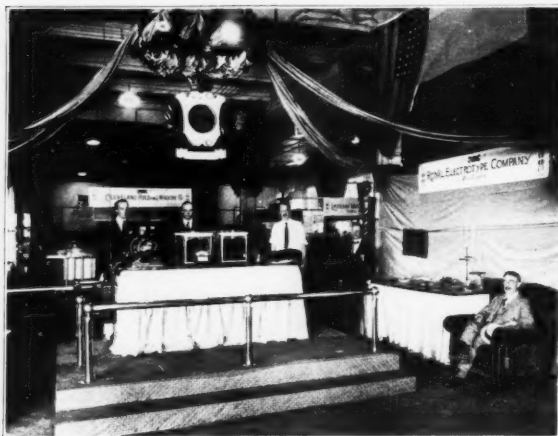
Simonds Manufacturing Company, Fitchburg, Massachusetts — A complete line of knives for paper-cutting machines, as well as circular slitters for cutting paper, also a display of steel cutting, scoring and perforating rules.

Joseph E. Smyth Company, Chicago — Bookbinders' machinery, featuring especially the National straight-needle book-sewing machines for all purposes, and the Kugler looping machine for one and two hole loop hanger work.

J. H. Osgood Company, Boston — Showing printers' rollers, an interesting feature being the exhibit showing how rollers were made fifty years ago as compared with the methods in use today.

J. L. Shoemaker & Co., Philadelphia — New Jersey wire stitching machines, for which the company is the general sales agent.

George E. Crosby Company, Boston—This exhibit constituted the folding-box manufacturing unit of the exposition, an actual commercial order of folding boxes being produced. Here could be seen a Miehl two-color press equipped with Dexter feeder and extension pile delivery, a Babcock cylinder cutter and creaser also equipped with a Dexter feeder and extension pile delivery, as well as a Specialty automatic gluing machine, a Saxmeyer bundle tyer and an Economy baler. Thus visitors had the opportunity to



Royal Electrotpe Company's Demonstration of the Process of Electro-Plating

see the entire process from printing the blank sheets of board, through the cutting and creasing as well as the folding and gluing to the bundling for shipment.

McCain Brothers Manufacturing Company, Chicago—The McCain automatic continuous loading sheet feeder for high-speed folding machines, ruling machines and printers' presses.

Alchemic Gold Company, New York—Gold and silver inks for printers and bookbinders, exhibiting a number of specimens of work on which these inks were used. Alchemic gold is a liquid substitute for genuine and imitation gold leaf, and is said not to tarnish, rub nor lose its luster.

W. H. Sylvester & Son, Philadelphia—Platen guards for job presses.

Sprague Electric Works—Exhibit in charge of the Boston office, showing electric motors, control stations, etc., for printing presses and machinery.

H. S. Prescott, Springfield, Massachusetts—Printing and lithographic inks, "Presto" ink remover, varnishes, driers, bronze powders and reducers. Exhibit featured the gold inks, a press being kept in operation producing work with these inks. Numerous samples of the finished work were also on display.

New England Photoengravers' Association—This was purely an educational exhibit, showing in actual operation the various processes connected with the production of photoengravings. Great credit is due the photoengravers for the manner in which this exhibit was arranged and conducted. A complete equipment was installed by the F. Wesel Manufacturing Company, and ten men were at work in order to give visitors an opportunity to see how photoengravings are made.

Samuel Stephens and Wickersham Quoin Company, Boston—A complete line of printers' furniture, machinery and supplies, special features shown being the Wickersham quoins and locking devices; the Rossback ink distributor for Chandler & Price presses, made by F. P. Rossback Company, of Benton Harbor, Michigan; the Hartford cutter and creaser, made by the National Machine Works, of Hartford, Connecticut; also the Diamond power paper cutter, made by the Challenge Machinery Company, of Grand Haven, Michigan.

Poor Richard Corporation, Chicago—Poor Richard multi-color presses, showing work done on the standard twenty-four color attachment for 14 by 22 inch presses, also work done on the Poor Richard calendar collator for calendar manufacturers and printers. Exhibit contained one of the jobbing collators for printers and binders, which was being demonstrated continuously.

Southworth Machine Company, Portland, Maine—A special line of labor-saving machines for bookbinders, featuring perforating and punching machines for hand, foot, belt or motor power, also round cornering machines. The Holdfast hangers for use in lithographing plants and other establishments where it is necessary to season paper were also demonstrated.

Linograph Company, Davenport, Iowa—Two Linograph composing machines, one a single and the other a triple magazine, were kept in actual operation, demonstrating the many special features of this machine.

Golding Manufacturing Company, Franklin, Massachusetts—Showing the Golding job presses, the Golding Art jobber, Pearl presses, the Pearl paper-cutting machines, the Little Giant lead and rule cutter, also many other printers' necessities. Some new devices were featured, including adjustable roller tracks for the 21 by 18 Art jobber, the safety feed guard, a new electric drive and the flywheel guard.

Ludlow Typograph Company, Chicago—Demonstrating, by actual operation, the Ludlow typograph, also the Elrod lead, rule and slug casting machine, the latter machine being shown producing two strips of leads in one operation. The exhibit also included a display of printed specimens showing the work of the Ludlow typograph, as well as a number of forms showing the adaptation of the Ludlow product to different classes of work.

Taylor Registering Projector Company, Baltimore, Maryland—Demonstrating the Taylor registering projector for lining up and registering forms before they are sent to press, also the Taylor lineup table for sheets up to 46 by 68 inches, and the Taylor Junior lineup table.

Wood & Nathan Company, New York—The Standard high-speed automatic job press.

Lanston Monotype Machine Company, Philadelphia—Several monotype machines were shown in actual operation, together with the lead, slug and rule attachment. The new acquisition of the company, the Barrett adding machine, was also demonstrated. An especially interesting addition to this booth was an exhibit of early printing taken from the collection of Frederic W. Goudy, the art director of the company.

Hacker Manufacturing Company, Chicago—An actual demonstration showing the advantages of the Hacker method of reducing makeready in the pressroom, bringing into use the Hacker plate gage and rectifier, the Hacker test press and the Hacker planer. The Potter and Poco proof presses were also shown.

Allan B. Croke Company, Boston—An extensive line of devices and general equipment for photoengravers, including single arc "Solar lites," camera lamps, color process lamps, double deck lamps, Solar light mechanism; the Levy camera, Series C, 24 by 24 inches; Levy vacuum printing frames; O. K. negative dryer, and a complete line of Goetz lenses; also the Acme 2-in-1 gas stove. A new bronzing machine, the Ideal, was shown in this exhibit. This machine has a number of features which make it appeal strongly to those operating the smaller automatic presses. It takes a sheet up to 14 by 25 inches. The company was also playing up its unique trade-mark, which emphasizes "the OK in Croke," the name Croke being in monogram form with the letters OK brought out prominently in red.

John Royle & Son, Paterson, New Jersey—Here was found another extensive display of equipment for photoengravers and electrotypers, featuring the Royle routing machines, rotary edgers, lining-beveling machines, saw tables, the Elipsograph for making ovals, jig saw and drill, also a complete assortment of cutting tools for engravers and electrotypers. An interesting feature of the exhibit was one of the early Royle routers, made in 1857 and still in actual service, which was shown alongside one of the latest full ball-bearing routing machines.

New England Electrotpe Company, Boston—Showing an exhibit of electrotyping, including stereotypes cast flat and then curved, also a display of finished printing produced from the company's product. In connection with this exhibit the company was featuring a new department which it has recently created for the purpose of making wax line electrotypes. These electrotypes are for printing ruled forms of all kinds, and they are made by ruling the lines by machine in a wax mold of the type form.

George T. McLauchlin Company, Boston—Several of the National paper cutters were shown, the National self-clamping cutter, lever and bench cutters, as well as knives and cutting sticks.

The Printing Machinery Company, Cincinnati, Ohio — Featuring the Warnock diagonal block and register hook system, the Sterling aluminum expansion book block system and the Sterling small sectional system.

Humana Company, Newark, New Jersey — The Klymax automatic feeder for platen presses.

Wild & Stevens, Incorporated, Boston — Printers' rollers.

E. A. Pophal Manufacturing Company, Wausau, Wisconsin — A new automatic ruling machine for engravers and lithographers.

Standard Linaform Company, Boston — Demonstrating the Linaform, a new simple and efficient device for lining up and squaring cylinder press forms.

Specialty Automatic Machine Company, Chelsea, Massachusetts — Paper-box machinery shown in conjunction with the boxmaking unit.

A. W. Hall & Co., Chicago — Hall folding machines and bundling presses, featuring especially the Hall No. 325 drop-roll folding machine.

Chandler & Price Company, Cleveland, Ohio — Three Gordon presses were shown in operation, also the C. & P. paper cutters, the special feature being the new Craftsman press, which attracted a great amount of attention.

The Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania — This exhibit occupied the entire space on the large stage of the main hall, and here were shown, in actual operation, the Miller automatic feeders for platen presses, one being equipped with the new envelope attachment; the Miller Craftsman unit for the new Chandler & Price Craftsman press; the new Miller automatic feeders for cylinder presses, one being attached to a Babcock Optimus press, the other to a Premier & Potter pony Whitlock; the Slug-O-Type saw attachment, another new device, for linotypes, intertypes and linographs, which trims the slug to the desired length as it is ejected; the Miller saw-trimmer with router and jig saw attachments, and other printers' accessories. Here was also shown for the first time the new Miller automatic high-speed press, two being in operation. These were subjected to a rather severe test, three of the exposition officials being appointed as a committee to watch the test, a record of 30,191 impressions in eight hours being made. The exhibit also contained a large variety of specimens of printing produced on the Miller presses, and the presses in operation were printing high-grade halftone and color process work, the specimens being eagerly sought by all visiting the booth.

The City of Cambridge, Massachusetts — In 1639 Cambridge became the birthplace of printing in what is now the United States, hence this exhibit contained historical material pertaining to printing. Other features showed the work of the Cambridge Public Library.

Munsell Color Company, New York — Demonstrating the Munsell system of color notation.

American Type Founders Company, Jersey City, New Jersey — To itemize the many things shown in this exhibit would require far more space than is available here. Two Kelly presses were the center of attraction, especially the larger No. 2 press, both being in actual operation. Chandler & Price presses were also shown, as well as the Boston wire stitchers, Diamond paper cutter, Liberty folder with automatic feeder, steel composing-room equipment and a general line of printers' supplies. A display of the Cut-Cost steel and wood composing-room furniture and cabinets made by the Hamilton Manufacturing Company was another feature of the exhibit.

Brackett Stripping Machine Company, John J. Pleger, sales agent, Chicago and New York — Showing the Brackett stripping machines, Model 2a designed to handle any kind of stripping for bookbinders, and Model 1 for check-book binders and tablet makers.

C. R. & W. A. Nelson, Incorporated, Chicago — Punching and perforating machines, featuring the Nelson heavy-duty punching equipment and its wide range of utility, including die cutting, perforating, round cornering, tab cutting, label cutting and embossing.

Cline Electric Manufacturing Company, Chicago — Showing the Cline-Westinghouse electric motors and controllers, and demonstrating the alternating current controllers. The greater part of this company's exhibit was shown at other booths, as eighty per cent of the machinery in operation at the exposition was equipped with Cline motors and controllers, all direct current.

Latham Automatic Registering Company, Chicago — Numerous items coming under the head of composing and press room equipment were shown, including registering devices, the Utility "shockless" neutralizer bar, electric appliances of the Dalton & Marsh Company, the Page fountain divider, and the Morgans & Wilcox Manufacturing Company's swivel cabinets, the M & W lockup system.

George H. Morrill Company, Norwood, Massachusetts — This exhibit was devoted principally to an excellent display of exceptionally fine printing produced with inks made by the company, while in the back of the booth was an immense chart showing a cross section of a dry-color plant, illustrating the processes connected with the making of printing and lithographic inks. A small ink mill was also shown in operation grinding ink, and another feature was the demonstration of the Fade-ometer, a device for testing the permanency of colors.

C. F. Anderson & Co., Chicago — Folding machines and bundling presses, a special demonstration being made of the Anderson high-speed catalogue and circular folding machine No. 310, equipped with automatic side registers, perforator and productimeter. This machine takes sheets ranging in size from 6 by 6 inches up to 25 by 38 inches. It has five standard sets of folding rollers, but is so designed that others may be added as desired.

John Thomson Press & Manufacturing Company, New York — In this booth the Laureate press was shown equipped with some new features, one being an ink cylinder at the bottom of the press, another the four vibrator rollers covering the form rollers, thus eliminating the necessity of double rolling on heavy forms. A



A View of the United States Envelope Company's Exhibit, Showing the two Machines for Making Envelopes

Colt's Armory Model 6C press was shown in operation in the booth of the Alchemic Gold Company, and a 20 by 30 inch cutting and creasing press was shown in the boxmaking exhibit. Work produced on the Thomson presses was also on display, making an attractive addition to the booth.

Latham Machinery Company, Chicago — A line of bookbinders' machinery, including the Monitor stitchers and perforators, the Monitor multiple punching machines, Monitor embossing machines and numbering machines formed the attractions at this booth.

Claybourn Process Corporation, Milwaukee, Wisconsin — The Claybourn Precision process for correcting printing plates to eliminate makeready on the press was demonstrated, bringing into actual operation the machines, which were kept busy producing corrected and perfected plates.

Margach Manufacturing Company, New York — The Margach Universal metal feeder for linotypes and other typesetting or type-casting machines, also the Margach type-high cut shaver and the type-high gage. The Norib mold for making ribless and low slugs was demonstrated. Another new device which attracted attention



The Display of H. B. Rouse & Co.

here was the Universal tabular machine made by the Rule-Form Machine Company, of Worcester, Massachusetts, which is designed to produce slots the required distance apart in the slugs, strips of wire rule being inserted in these slots.

H. C. Hansen Type Foundry, Boston — "Everything for the printer" would well describe this booth. Here were shown the Chandler & Price presses, the Golding Pearl presses, Potter proof presses, Diamond paper cutter, mitering machines, printers' cabinets, furniture and general equipment; lead, slug and rule cutters; type gages, composing sticks, and a rather extensive display of type. The Unique steel block system of the Unique Steel Block Company, Waverly, New York, was also demonstrated. It must be added that as the Hansen foundry is this year celebrating its fiftieth anniversary, great emphasis was placed upon this fact throughout the exhibit.

Thompson Type Machine Company, Chicago — Here two of the Thompson typesetting machines were in operation.

Litchfield Linoplate Company, Boston — Here was shown for the first time in public the Litchfield Linoplate process, which was described fully in our issue for August.

Intertype Corporation, Brooklyn, New York — Two intertype machines were kept in continuous operation demonstrating the various advantages, one being a Model C.-s.m., the other a Model D.-s.m., the latter casting slugs forty-two picas wide on faces thirty-six points in bold, full width, and up to sixty points on condensed faces.

J. A. Richards Company, Kalamazoo, Michigan — Different models of the Richards Multiform De Luxe saws, as well as the Richards devices and equipment for making steel rule cutting dies, were shown and demonstrated, and the display included a number of the cutting dies made with these devices, as well as samples of the work done.

Mergenthaler Linotype Company, Brooklyn, New York — Two different booths were occupied by this company, one being devoted to an extensive exhibit of linotype typography, the other to showing the different models of linotypes in actual operation. In the latter exhibit a special feature was a Model No. 1 machine which had been put into service on January 4, 1896, and had been in continuous operation until brought to the show. This machine was shown alongside four later models, the Nos. 9, 14, 21 and 24.

Bingham Brothers Company, New York — An extensive display of printers' and lithographers' rollers. A special feature was the newly patented Duplex roller, which eliminates the difficulties incident to melting during the hot weather. Tests of this roller were made by placing pieces in a pan over heat to demonstrate that the roller will not melt even when subjected to intense heat. It is guaranteed not to melt, shrink or expand, hence it can be used as an all-year roller.

A. G. Burton's Son, Incorporated, Chicago — Machines for bookbinders, featuring especially the Universal Peerless rotary perforator, the Peerless round hole perforator and the Peerless punching machines.

Babcock Printing Press & Manufacturing Company, New London, Connecticut — In this booth there was on exhibition a Babcock Optimus press No. 7 with Cross feeder and Babcock extension delivery, which was kept busy producing high-grade catalogue work. A No. 35 pony Optimus with the Babcock extension delivery and a Dexter pony suction feeder was shown in the booth of the Dexter Folder Company, and a three-roller Optimus press, No. 43, equipped with a Miller cylinder press feeder was in the exhibit of the Miller Saw-Trimmer Company. A Babcock No. 12 automatic piling cutter and creaser was installed in the boxmaking exhibit at the request of the management of the exposition.

H. D. Roosen Company, New York — This was another exhibit of printing inks, containing a display of work which showed the high quality of Roosen inks.

Miehle Printing Press & Manufacturing Company, Chicago — In the company's booth was a No. 4 Miehle cylinder press, equipped with the Cross automatic feeder and the automatic ink dryer of the United Printing Machinery Company. Three of the new Miehle vertical presses were also shown, one being mounted on heavy springs to demonstrate the efficient working of the press even while constantly in a swaying motion. In the boxmaking exhibit a two-color Miehle press, equipped with the extension delivery and the Dexter automatic feeder, was shown in constant operation working on a large run of folding boxes.

Potdevin Machine Company, Brooklyn, New York — Here were shown different models of the Potdevin gluing machines for edge and strip gumming, also the drying attachment. A special feature which attracted a great amount of attention was a new machine, the Potdevin Type 48 bag machine, for making candy bags and printing them in two colors, all in one operation from the roll of paper.

Royal Electrotype Company, Philadelphia — An exceptionally attractive exhibit showing the various stages through which an electrotype passes from the molding to finishing, emphasizing especially the high quality of Royal made plates.

U. S. Veterans Bureau — An exceedingly interesting demonstration of the work that is being done in training disabled veterans of the World War. The exhibit was under the control of the Bureau's school at the Massachusetts Normal Art School. The students were printing and distributing literature regarding the work, setting the matter on a linotype, locking up the forms and running them off on a platen press.

Barnhart Brothers & Spindler, Chicago — This is another exhibit that would require considerable space to describe in detail. An extensive display of type and equipment for printers was shown, the principal item featured being goods of the company's own manufacture. Here could be seen a complete line of brass goods, galleys, etc.; Superior spacing material; the Superior point system saw; also the Wood Flong stereotyping equipment, a complete outfit being on display, including the matrix-making machine, the drying machine, humidior, metal pots and casting boxes.

Erickson Linotype Tabular Machine Company, New York — Demonstrating the Erickson tabular system, by means of which tabular work can be done on linotype and other slugcasting machines.

National Association of Printing Ink Makers — Under the supervision of the New England Printing Ink Association, the local body affiliated with the National association, this exhibit proved truly educational in showing the manufacture of ink. Here were shown the various processes from the raw materials through the actual making of the ink, and an excellent display of printing demonstrated the diversity of uses to which ink is put.

Hill-Curtis Company, Kalamazoo, Michigan — Showing the line of Trimo saws and the equipment which is furnished with them.

F. Wesel Manufacturing Company, Brooklyn, New York — The company's complete line of equipment for photoengravers and stereotypers was shown, also a working exhibit of stereotyping, featuring equipment for both wet and dry mats. The company installed a complete plant in the booth of the New England Photoengravers' Association, where actual engravings were being made. The Wesel two thousand ton pressure lead molding press was shown in actual operation in the exhibit of the Home City Electrottype Works. It is worthy of note that this press was purchased by the Home City company and installed in its plant at Boston, being the first machine of its kind in New England. A feature of the Wesel exhibit was the "find your lucky star" game, which attracted a great amount of attention and caused considerable amusement. Fans cut in different combinations were distributed, the object being to find the person having one that would match properly, prizes being given to the fortunate ones.

Cleveland Folding Machine Company, Cleveland, Ohio — Several machines were on display in actual operation, including the small Model E equipped with automatic feeder, the Model B without feeder, also the Model B with the Hickok suction pile feeder. A display of samples showing the 210 different folds that can be made on the Cleveland folders was an attractive feature of the exhibit.

Premier & Potter Printing Press Company, New York — The Potter rotary offset press, which was producing some beautiful work in four colors, constituted the principal attraction at this exhibit. Two other presses, however, were shown, the Premier Whitlock two-revolution four-roller press equipped with a Cross feeder and the pony Whitlock two-revolution two-roller equipped with the Dexter combing pile feeder.

Dexter Folder Company, New York — In addition to the Dexter automatic feeders shown on presses in other exhibits, the company showed a wide range of machines in its own booth. These included the Dexter pile feeder in actual operation on presses; the Dexter standardized book, job and catalogue folder, taking a sheet up to 38 by 50 inches, and equipped with a Cross continuous type folder feeder; the new Dexter Simplex, a high-speed job folder with automatic feeder, which has just been placed on the market, was also shown, as well as the new Dexter-Kast automatic wire stitcher feeder with caliper detector.

United Printing Machinery Company, New York — The U. P. M. vacuum bronzer was the feature of this exhibit, creating a great amount of favorable interest. Other devices shown were the Chapman electric neutralizer for eliminating static electricity and the automatic ink dryer which applies a direct heat from the gas flame to the sheet without danger of fire, as the flame lights and goes out automatically as the press starts or stops. While not included in the exhibit, owing to the fact that it could not be erected in the time allowed, the Upham sheet rotary press was featured, and those interested were given the opportunity to see it in operation in the city. This press is adapted to miscellaneous printing and combines the production capacity of the rotary press with the quality of the flat bed.

Monarch Engineering & Manufacturing Company, Baltimore, Maryland — Showing the Monarch Monometer furnaces for melting all kinds of type metals.

National Bundle Tyer Company, Blissfield, Michigan — Machines for tying bundles of all kinds.

Chester R. Endicott Company, Los Angeles, California — Featuring the Martin plate, a stock separator and envelope attachment for use with the Miller automatic platen press feeders. Also showing other printers' specialties, such as the USO roller trucks for platen presses and the Kessler press brake.

Walker Lithograph & Publishing Company, Boston — A general display of high-grade printing and lithographing, including folding boxes, cartons, cutouts, containers, maps and atlases.

W. H. Pountney Company, Boston — Wax engraving.

National Announcement Association, Springfield, Massachusetts — Showing the full line of the Linweave announcements, with paper and envelopes to match, also a complete line of imported hand-made announcements.

H. B. Rouse & Co., Chicago — Rouse products to be seen in this exhibit included the Rouse lining and registering system, newspaper file and rack, rotary mitring machine, Rouse tympan paper holder, saw mitring machine and a complete line of composing-room tools and accessories, among them lead and rule cutters, the

Rouse Lino slug cutter, the Rouse job composing sticks, Climax register hooks and combination register hooks.

American Electrottype Company, Philadelphia — Here was to be seen a display of work featuring first impressions made without makeready, demonstrating the company's method of making electrotypes that eliminate the work of makeready on the press.

Harris Automatic Press Company, Cleveland, Ohio — This exhibit featured a large display of work produced on the Harris offset press, and in connection with it was a No. 34 Harris offset press equipped with a Harris pile feeder and pile delivery, which was kept constantly in operation producing colorwork.

Meisel Press Manufacturing Company, Boston — This exhibit featured a wide range of specimens of the work produced on presses and other machines made by the company, which include bed and platen and rotary presses, fixed and adjustable, as well as a number of machines for producing various specialties.

E. P. Lawson Company, Incorporated, New York — This company acts as Eastern sales agents for the J. L. Morrison Company, Seybold Machine Company and J. T. Wright Company, and the exhibit featured the machines and devices of these companies, including paper cutters, three-knife trimmers, punching machines, round cornering, stitching and perforating machines, and paper drills.

George R. Swart Company, New York — Several machines were to be seen in actual operation at this exhibit, including the G. R. S. jobbing folder, Model 42; the new Frohn continuous rotary wheel suction feeder attached to a Cleveland folding machine; the Christensen wire stitcher feeder and the Los Angeles book stitcher, which was shown for the first time in the East.

American Writing Paper Company, Holyoke, Massachusetts — This is another exhibit which to describe in complete detail would require far more space than can be given here. The center of attraction, of course, was the "baby" papermaking machine which the company has featured on other occasions, but to add to the interest those who visited this exhibit had the opportunity to see a complete chemical testing laboratory on a small scale, showing how the Eagle A papers are tested to conform to the requirements of the company's standardized line. Chemical, physical and microscopical testing of papers was demonstrated, and a display showing

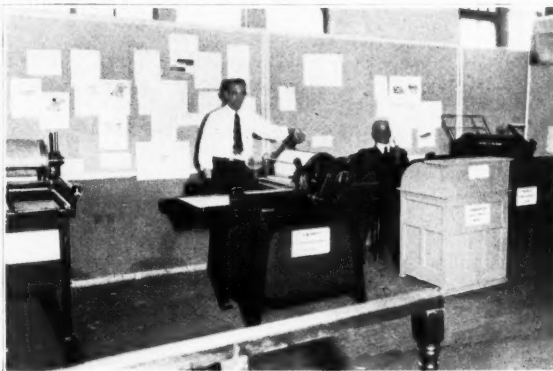


Exhibit of the Vandercook Press

the complete line of papers made by the company added to the value of the exhibit. The work of the service department was demonstrated in another exhibit under the supervision of Joseph A. Borden, which is reviewed separately.

Friel & Friel, Chicago — Showing the Friel imprinter, an attachment for platen presses which makes it possible to do bank check imprinting, etc., without difficulty.

Economy Baler Company, Ann Arbor, Michigan — Baling machines and waste receptacles.

Imperial Type Metal Company, Boston — Another exhibit of metals for all uses in connection with the printing industry.

Boston Evening Transcript — This was a courtesy booth maintained by the newspaper for the purpose of assisting delegates and visitors by furnishing information and in other ways, and in connection with it there was a newspaper booth where those attending the exposition could secure their home papers.

Home City Electrotpe Works, Boston and Springfield, Massachusetts—Here was to be seen a practical working exhibit showing electrotypes in the course of production, which naturally attracted considerable attention. Included in the exhibit was the Wesel two thousand ton pressure hydraulic lead molding press, which was purchased by the company and is the first press of the kind in New England.

Revolvator Company, Jersey City, New Jersey—The Revolvator, a portable elevator or tiering machine, shown in this booth, created great interest, as it demonstrated an excellent method for reducing the cost of handling heavy cases, etc. The lift trucks also shown were a center of attraction.

Mogin Manufacturing Company, Boston—Here was shown in operation a new and effective device, the Mogin color attachment for printing presses, which permits of printing in two colors at one impression. Specimens of the work done were distributed, demonstrating the possibilities of the attachment.

International Paper Box Machine Company, Nashua, New Hampshire—Machinery for making paper boxes was the feature of this exhibit, and here could be seen the folding and gluing box machine in continuous operation at a high rate of speed turning out cartons of various sizes during the show. This machine handles boxes from 1½ to 22 inches, folded flat.

Lewis Shepard Company, Boston—The Jacklift trucks for moving paper piled on wood platforms, also the Stacker for piling cases, etc., were shown and demonstrated in the booth of this company, as well as a labor-saving warehouse truck, steel leg platforms and hardwood platforms.

Indiana Chemical Company, Indianapolis, Indiana—A line of compounds for use in pressrooms, including Reducol compound, Magic type and roller wash, paste dryer, gloss paste, liquid air dryer, electricity dispeller, also the metal flux and cleaner, all of which are manufactured by this company.

A number of excellent displays of finished printing, all of exceptionally high quality, were shown by some of the best printing establishments in the East, among them George H. Ellis Company, Southgate Press, Nathan Sawyer & Son, Pinkham Press, Hudson Printing Company, Louis E. Crosscup, Atlantic Printing Company, Stetson Press, Tudor Press, W. S. Best Printing Company and Caustic-Clafflin Company, all of Boston; the Barta Press and Buckley & Nicholson, both of Cambridge; Norwood Press, of Norwood; Commonwealth Press, Worcester, and the Wilson H. Lee Company, of New Haven, Connecticut.

Special reference must be made to Honor Hall, where an exceptionally fine exhibit of printing was shown, all the specimens displayed having previously passed the inspection of a committee of judges, so that only pieces of work having unusual merit were included in this showing.

The historical exhibit also is deserving of special mention. This was presided over by our own associate, Stephen H. Horgan, who for years has conducted the Process Engraving department of THE INLAND PRINTER. Mr. Horgan was responsible for gathering a number of the items shown in this exhibit, which included the Stephen Day press, the first in the Colonies; the press on which Franklin worked while apprenticed to his brother; an old Adams press; a circus poster of 1841, and a number of other features of historical interest as well as a number of specimens of early printing and engraving.

Of course it would not be right to exclude the exhibits of the various trade journals, all of which are constantly doing educational work for the benefit of the industry, and which were on the job at all times throughout the week the show was being held. Considerable credit is due the publishers of *Printing* for the efficient manner in which they handled the news of the convention and exposition through the daily paper, six issues of which were printed. Only those who have come in actual contact with this kind of work know the extremely heavy pressure under which it is necessary to work in order to produce a paper of this nature. *The American Printer* was there with an exhibit, also *The Printing Art*, *The Printing Craftsman*, *Ben Franklin Monthly*, and naturally THE INLAND PRINTER must not be overlooked.

Thus the Second Educational Graphic Arts Exposition proved truly an educational event of the greatest importance to the trade, as practically every phase of printing and the allied industries that could be assembled in Mechanics Hall was shown by actual working exhibits.

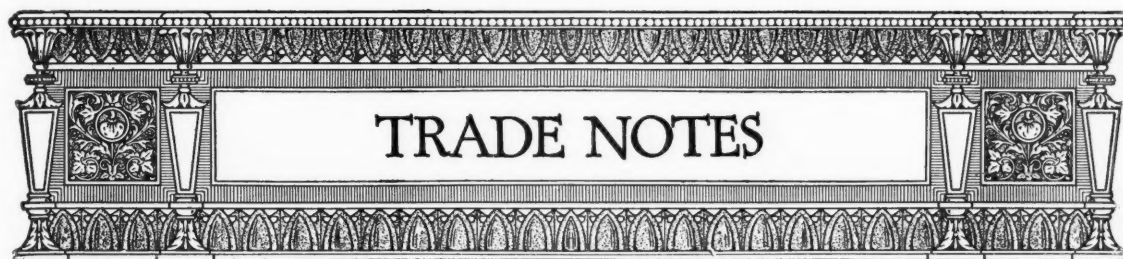
Several phases of the exposition outside of the exhibits must be mentioned. As a special honor to the president of the United States, Warren G. Harding, a brother craftsman, the New England Club of Printing House Craftsmen had arranged to present him with a book that is entirely unique. The edition of this book was limited to one copy, all the sheets left over being carefully burned, so that it is the only one in existence. Credit for originating the idea belongs to Mrs. Allen Adams, of Worcester, Massachusetts. The list of writers



Stephen H. Horgan, in Charge of the Historical Exhibit, Holding the Book Prepared by the Craftsmen for Presentation to President Harding

included the names of such men as Henry Cabot Lodge and Charles Eliot. The frontispiece is an etching by Sears Gallagher, and there are several photogravures of which but one print was made for the book and the plates destroyed. The type used is Caslon, the printing being done by George King & Son, of Worcester, on paper made by hand in 1892, of which there is no more in existence. The lining was "Harding blue" satin, and on the cover was tooled the craftsmen's emblem, the binding being done by P. B. Sanford, of Boston. During the exposition this precious book was in the historical exhibit presided over by Stephen H. Horgan, editor of the Process Engraving department of THE INLAND PRINTER, who was the only one permitted to handle it. Mr. Horgan is shown with this handsome book in the halftone illustration appearing on this page.

Side trips of educational interest were made by a number of the craftsmen, invitations being extended by the S. D. Warren Company to visit its mills at Cumberland Mills, Maine, and by the American Writing Paper Company to visit its mills at Holyoke, Massachusetts.



Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Chicago Craftsmen Win Cup

The great event of the monthly meeting of the Chicago Club of Printing House Craftsmen, held at the City Club, Tuesday evening, September 19, was the turning over to the club of the large silver cup won by the delegates to the craftsmen's convention held in connection with the Boston Graphic Arts Exposition. This cup was donated by *The American Printer*, to be given to the club sending the largest delegation. The award was based on the number of delegates from each club, multiplied by the number of miles they had traveled. Other features of the meeting were the reports of delegates to the convention and an interesting and instructive talk given by Gus Robrahn on "Electrotyping."

New St. Louis Loose-Leaf Firm

A new corporation has been established in St. Louis for the manufacture of loose-leaf specialties, including binders, forms, etc., for mechanical bookkeeping devices. The new organization is incorporated under the laws of Missouri and will be known as Universal Loose-Leaf Products, Incorporated. W. F. Suchanek is president and organizer; Joseph W. Fink, secretary, and E. J. Lebeau, vice-president.

The new company intends to cooperate with the stationer and printer in designing and building special devices to meet special requirements, and in addition will manufacture a regular line of supplies for mechanical bookkeeping. The company will also do eyeletting, tab cutting and paper punching for the trade.

T. J. Cobden-Sanderson

Thomas James Cobden-Sanderson, who has just died in London at the age of eighty-two, intended at first to be a minister, but took up law and would never have been heard of if he had not married Anne, one of the daughters of Richard Cobden. This was in 1882, during which period William Morris was trying to introduce art to the practical objects of everyday life. In 1890 Morris started the Kelmscott Press, and as Cobden-Sanderson was anxious to help in some way, both Morris and Mrs. Cobden-Sanderson suggested that he learn bookbinding. He served an apprenticeship to Coverly, taking up bookbinding, and after the death of Morris his good wife advised him to print books, with the result that he started the famous Doves Bindery and the Doves Press. Any one who possesses a book which came through either his bindery or his

press has a treasure that grows in value with time. His most precious work was issued between 1903 and 1905, a quarto edition of the Bible in five vellum-bound volumes. Its original price was fifteen guineas; it will be interesting to watch the prices which this Bible will bring now.

A most excellent portrait of Mr. Cobden-Sanderson appeared in *THE INLAND PRINTER* for January, 1917, page 488, together with a reproduction of the title page and the last page of the eight-page announcement which he issued when he closed the Doves Press forever.

Benjamin Sherbow

Benjamin Sherbow, typographic consultant and author of several well known books on advertising typography, died suddenly Friday morning, September 1, at Patchogue, New York, where he had gone for a rest.

Mr. Sherbow was born in Germany of Russian parents forty-four years ago. He came to America in 1886 and when a young man entered the employ of the Curtis Publishing Company. While working there his ability was noticed by Earnest Elmo Calkins, who gave him a position with the Calkins & Holden advertising agency. Mr. Sherbow remained with Calkins & Holden for several years, leaving them a few years ago to go into business for himself as typographic consultant. This business he continued up to the time of his death.

Mr. Sherbow was a strong exponent of simplicity in typography, insisting in all his work that legibility should come before frills. It was his opinion that any typographic stunt attracted attention to itself rather than to the message it was trying to convey.

Mr. Sherbow's books, "Making Type Work," "Effective Type Use in Advertising" and Sherbow's Type Charts, are well known among typographers and advertising men from coast to coast.

Reunion of Graphica Members

The first reunion of members of the Graphica, the student organization of the printing department of Carnegie Institute of Technology, was held at the Engineers' Club, Boston, on Wednesday evening, August 30. About twenty Tech. graduates were present and it was one of the important events of exposition week. An excellent dinner was tendered by the Mergenthaler Linotype Company through Harry L. Gage and the cooperation of the company, and Craig D. Spicher did much to make the event a success.

Among the older members attending were F. T. Denman, "Nig" Finlay, Hugo Schirmer, N. S. Watson and Lenley Hawksworth. Plans were made to compile a directory of Graphica men so that all members will be able to keep in touch with one another.

Charles H. Mason With Linograph Company

Charles H. Mason, until recently director of the Federal Board Linotype School, located in the Massachusetts Normal Art School, Boston, has severed his connection with the school to go with the Linograph Company. Mr. Mason has had a wide and varied experience in the printing field. Returning from France, where he was in the air service, he entered the machine composition business in Boston, and later was chief machinist in the plant of *The Monitor*, in Boston. In educational work Mr. Mason has been unusually successful in helping disabled veterans to become printers and operators, and has written much on printing.

"Printers' Paper Cost Finder"

Figuring the cost of paper stock can be eliminated and the ever-possible errors avoided by the use of the Printers' Paper Cost Finder, which has just been published by Fitch Brothers, Central City, Nebraska. The cost of any number of sheets of any weight per ream and at any price per pound can be found in a few seconds by turning to the ream table of the stock wanted.

The book comprises 123 weights, ranging from 12 to 150 pounds, including practically all weights of stock within these limits. Paper is priced from 2 cents to 40 cents by pounds, with a provision for figuring by quarter cents if necessary. Where paper is priced by the ream instead of by the pound it is equally easy to find the cost of the stock if the weight per ream is known. Cardboard can also be figured without calculation in many cases.

The book consists of 246 pages of tables, one ream weight to each two facing pages, with over a quarter of a million computations. In addition there are blank pages for indexing stock commonly used, making it unnecessary to refer to the wholesale price list in many cases. The book is printed on ledger paper and is substantially bound in flexible black fabrikoid. The pages will lay flat when the book is open. All ream weights are thumb-indexed for reference.

The Printers' Paper Cost Finder can be obtained either direct from the publishers or through The Inland Printer Company.

Saving Steps in the Bindery

A new device for saving time and labor in the bindery is the "Efficiency" bindery or assembling table, invented by G. F. Roberts, of the G. F. Roberts Publishing Company, Chicago. The table has a round top and is driven by a motor and worm gear and friction disk drive. It can be run at variable speeds, ranging from two to nine revolutions a minute, according to the ability of the operator and the number of sections to be gathered.

The circumference and capacity of the table can be increased or decreased to suit



The "Efficiency" Bindery Table

the requirements of the work in hand and the change is quickly and easily made. The sections of the book to be assembled are placed at equal distances around the outer edge of the table. The girl can either sit or stand gathering the sections as the table revolves, putting them on a stand placed conveniently at one side. In this way one girl can do more work with less fatigue than could two girls walking back and forth collecting the sections from a long table.

The table is made in two sizes, 32 and 42 inches in diameter, and either can be extended to any required size by adding as many of the six extension sections as are needed. The full capacity of the table is from 14 to 24 signatures. The table can be furnished with a motor for either direct or alternating current, and it takes power from any electric light socket.

Full particulars may be secured from the Efficiency Bindery Table Company, 12130 Eggleston avenue, Chicago.

Dutch Typefounder Visits America

B. F. Enschede, a partner in the firm of Joh. Enschede en Zonen, of Haarlem, Holland, has spent four or five months in America on a combination pleasure and business trip. During his visit here he has been in touch with some of the big printing establishments in New York, Philadelphia and Washington, studying American printing trade conditions and making comparison of our methods and those in Europe. In his visit to the Bureau of Engraving, in Washington, he carried a letter of introduction from the Dutch Government.

The firm of Joh. Enschede & Son is a widely known typefoundry and printing establishment, which has been in business continuously over two hundred years in the name of Enschede. The company has a

remarkable collection of old types and vignettes, a descriptive book of which is in the hands of many of the best typographers in America. This concern does much of the printing for the Dutch Government, printing postage stamps and also bank notes for the Netherlands bank, besides being printers for the town of Haarlem and for the province in which Haarlem is located.

In an interview Mr. Enschede stated that he was particularly impressed with the number of large plants in America, most of which are much larger than any in Europe. He remarked about our advance in color-work and the success we have had with the offset press.

Frederic W. Goudy, art director of the Lanston Monotype Machine Company, showed Mr. Enschede through the monotype factory in Philadelphia, and Mr. Enschede spent a day seeing the company's methods of building its machines, and learning of the type faces available. He was tendered a luncheon by several of the executives of this company, at which were compared European and American methods as applied to the printing business.

Important Business at U. T. A. Convention

The thirty-sixth annual convention of the United Typothetae of America, which is to be held in Cleveland, Ohio, October 16 to 20, promises to be of special importance this year, and local organizations are planning to send full delegations to meet the important issues to be decided upon. Many local organizations and members have filed amendments to the constitution and by-laws, which include a restatement of the objects of the association, the entire elimination of labor divisions on one hand and a proposed substitute for them on the other, the elimination of chairmen of the labor divisions from the Executive Council, a change in the pay roll year, provisions for auxiliary memberships, plans for reducing dues and other minor changes.

At the time of going to press the program of the convention has not been completed, but plans are under way to have a number of live addresses on important subjects. The convention headquarters will be at the Hotel Cleveland.

The third annual convention of the International Trade Composition Association will be held in connection with the U. T. A. convention. The sessions will be held at the Hotel Winton, October 16 and 17. An interesting and helpful program has been arranged for these sessions.

Arrangements have been made with the leading railroads for a round trip rate of a fare and one-half on the certificate plan.

New Policy in Distributing Monotype Text Books

The Lanston Monotype Machine Company announces its new policy of distributing text books covering the operation and mechanical adjustments of its machines. These books have been used for semiprivate circulation and have been so successful that the company has decided to give them a wider distribution. The three books of this series can now be purchased direct from the company.

The compilation and publication of these monotype text books was completed only after the expenditure of much time and labor. The company first called a convention of the teachers in its own monotype schools, in the U. T. A. School at Indianapolis, and in other private schools, which convention spent four days in mapping out a program upon which the books were to be built. As the chapters were written copies were mailed for criticism to printing school educators over the country, and it was eighteen months before the editions finally were ready to be printed and bound.

In the compilation of the U. T. A. course of study, as finally adopted, the monotype section was copied almost literally from these text books and the Monotype company is much gratified by the statement of the head of this great school that its text books were the nearest to the ideals of the teacher of printing of any he had seen.

A. F. Stoiber Joins Linotype Bureau of Education

Arthur F. Stoiber has been appointed by the Mergenthaler Linotype Company as secretary of its bureau of education, department of linotype typography. Mr. Stoiber is a graduate of Harvard University and has been engaged in the printing trade since 1914. For some time he was purchasing agent for the Bartlett-Orr Press, New York city. He was formerly assistant superintendent of the eastern branch of Rand, McNally & Co., and has also been associated with the Grolier Crafts Press, of New York city, as production manager.

For many years the Mergenthaler Linotype Company has maintained schools of its



A. F. Stoiber

own for training operators and machinists, and has been actively cooperating with other schools giving instruction in machine composition. Over half a million dollars' worth of linotypes have been lent to schools free of charge for the purpose of attracting a high type of young men to the industry.

In addition to his work in connection with the company's schools at Brooklyn, Chicago, San Francisco and New Orleans and the instruction department maintained by Canadian Linotype, Limited, at Toronto, Mr. Stoiber will cooperate with all institutions teaching machine composition.

A Globe-Trotting Printer

Writing from London, England, P. Edwards, of Orange, New South Wales, Australia, sends us a list of the many towns and cities in different countries where he has worked at the case. Mr. Edwards has worked in the following towns and cities, and has kept a record of the firms by which he has been employed as well as the dates of employment. His itinerary includes the following places:

New York, Jacksonville, New Orleans, Houston and San Francisco, United States; Victoria, British Columbia, Canada; London and Brighton, England; Suva, Fiji; Auckland and Wellington, New Zealand; Hobart, Tasmania; Cavins, Townsville, Charters Towers and Brisbane, Queensland; Orange, New South Wales; Melbourne, Victoria; Adelaide, South Australia; Perth and Kalgoorlie, West Australia; Colombo, Ceylon.

A Glue Pot With Automatic Heat-Control

Trouble in connection with the use of glue is usually caused by the variance of its flexibility, due to uneven heating. The United States Government experimental stations have proved that glue is most easily applied and possesses the greatest holding power at a temperature of from 140° to 150°. When glue is heated to a temperature of 176° or more it loses its tensile strength, and if cooled to 104° or lower there is also a loss of strength.

Thermostatic heat-control is the best way to maintain the heat at the right temperature without personal attention, and this is the principle that has been adopted in the new Wallace Bench Glue Pot recently put on the market by J. D. Wallace & Co., Chicago.

Immediately above the heating mixture in the pot there is a tube containing a sensitive volatile substance which contracts and expands with the slightest change in temperature. When the heat reaches the proper temperature the control turns off the cur-



The Wallace Bench Glue Pot

rent. When the temperature falls a few degrees the heat is automatically turned on again. The temperature gage dial always shows the heat attained, and this dial with the jewel that is set in the base casting acts as a visible check on the heat maintained.

The glue pot operates from any electric light socket. It functions as a water bath, hot air or dry heat pot and whichever way it is used it can not overheat. The base cover forms a dead air heat insulator chamber between the heating unit and the bench, and the air gap which surrounds the heating

unit is further insulation between the heat unit and the base casting. The insulation and control of the current for fire protection have been approved by the Underwriters Laboratories. Wallace glue pots are made in two, four and eight quart sizes.

Helps in Blotter Advertising

Owing to its economy, utility and ease of distribution, the blotter is a much used (and much abused) form of advertising. Too often, however, the blotter is lifeless both in design and in copy, yet if properly employed it is an extremely effective form of advertising.

To aid printers in making use of blotter advertising for themselves or for their clients the Standard Paper Manufacturing Company, of Richmond, Virginia, has issued two useful books, a "Dictionary of Blotter Advertising" and a "Scrap Book of Blotter Advertising." The dictionary contains a large amount of valuable data on the preparation of copy for advertising blotters and their use in featuring different products. The information contained in this book is the result of extensive research by Staples & Staples, Incorporated, of Richmond, advertising counselors. The companion volume to the dictionary, the "Scrap Book of Blotter Advertising," contains a large number of specimens of printed and lithographed blotters on the different grades of blotting paper manufactured by the Standard Paper Manufacturing Company. Besides serving as a sample book for the company, it also shows the types of copy and illustration that are being successfully employed. Each specimen carries a descriptive caption pointing out the features which make the appeal effective. These two books are most effective advertisements for the Standard Paper Manufacturing Company, as they perform a real service to the recipient by helping him to make his blotters more effective.

New Electric Power Handbook

The Electric Power Club, Kirby building, Cleveland, Ohio, has issued the fourteenth edition of its handbook, covering substantially all the standardization it has effected in electric motors, motor pulleys, generators, transformers, electric tools, mining and industrial locomotives, control equipment, power switchboards and switching equipment manufactured in this country.

The handbook also contains definitions, symbols, general engineering, recommendations and other information needed by users and purchasers of electric power apparatus and control equipment.

Single copies will be given without charge to consulting engineers, architects, electric light and power companies, rated electrical contractors and educators; the charge to others is 50 cents a copy.

House-Organs Will Be Discussed at Cincinnati

House-organs will be one of the important topics discussed at the fifth annual convention of the Direct Mail Advertising Association in Cincinnati, October 25 to 27. Robert E. Ramsay will be one of the principal speakers at the convention, and he will also conduct a round table at which all knotty problems connected with house-organs will be solved. The Association of House-Organ Editors and the Better Let-



A "Typographical Tourist"—Drawn by P. Edwards

ters Association will hold their meetings in Cincinnati in connection with the convention. Speakers of national reputation will discuss the important features of direct advertising. It is reported that only speakers with strong voices have been invited by the committee, so one frequent convention difficulty will be eliminated. No exhibits will be held in the auditorium where the sessions are to be held, which will prevent interference with the speeches and round table discussions.

Supplementing the valuable sales ideas to be gained from the addresses, there will be a large number of exhibits of great practical value. The leading paper manufacturers and many prominent producers of direct advertising have contracted for space at the Music Hall, where the exposition is to be held, and will have on exhibit a large and interesting collection of specimens of printed salesmanship, which will show how ideas combined with paper, ink and type can be used in building business. There is inspiration for the producer of direct advertising in such an exhibition, combined as it is with a program of helpful addresses and discussions.

Because of the central location and the excellent railroad communication with points east, west, north and south a large attendance is confidently expected. Railroads are again offering a special rate of a fare and one-half on the certificate plan.

New Intertype Building in San Francisco

The Pacific Coast branch of the Intertype Corporation is now located in its new building, at 560 Howard street, San Francisco. This building, which is of concrete construction, was erected for the company and is thoroughly adapted in arrangement and available room to provide for its in-



New San Francisco Office of the Intertype Corporation

creasing business. There are two stories and a basement, the construction being massive and of great weight-bearing capacity. The new building provides nearly three times the space of the former quarters of the San Francisco branch. There is room for the storage of at least fifty machines, besides a large stock of parts and matrices. A most desirable feature of the building is the unusual abundance of outside light, which pours into the salesrooms and offices from both back and front, so that no artificial light is necessary at any time during the day. The Intertype Corporation occupied its former quarters at 86 Third street, San Francisco, for ten years.

Two Employees Complete Fiftieth Year With St. Louis Firm

Concordia Publishing House, St. Louis, Missouri, celebrated on Saturday evening, September 2, the fiftieth service anniversary of two of its employees, Philip Ruehl, manager of the composing room, and Charles F. Heyer, one of his printers. Both men entered the service of this concern in 1872, when the Concordia plant, which now occupies more than three acres of floor space on Jefferson avenue, Miami street and Indiana avenue, was housed in a two-story shanty on the old Concordia seminary grounds, Texas avenue, between Miami and Winnebago streets. Both men have been in practically uninterrupted service in the printing

department for fifty years. Mr. Ruehl has been a foreman for over twenty years.

Mr. Ruehl was born in St. Louis on May 7, 1858, in the old French town where his father was a fashionable custom shoemaker to the planters' trade, which then considered St. Louis its outfitting station.

Mr. Heyer was born in Germany on July 19, 1855. Having finished a local high school with high honors and having served a short apprenticeship in a mercantile estab-

lyment of his copy does not excuse us, since the proper spelling of these names was quite legible in the halftone illustration which accompanied the article.

Brief Notes of the Trade

A. M. Wright, for the past fourteen years connected with the Montreal branch of the Mortimer Company, Limited, of Ottawa, has been appointed sales manager of the Federated Press, Limited, Montreal.

The eleventh edition of the Ben Franklin Chicago Paper Directory and Price List, with prices corrected to August 10, has been received from the office of the Ben Franklin Publishing Company, 440 South Dearborn street, Chicago.

A sheet 15 by 20 inches, showing six specimens of three and four color printing done on the British Victoria platen press, has been issued by John Haddon & Co., Salisbury square, Fleet street, London, England. These specimens are excellent examples of the class of work that can be done on this press, and copies will be sent to any printer on request.

A new catalogue describing automatic equipment for the control of printing plant machinery has just been received from the Monitor Controller Company, Baltimore. The book is well illustrated with halftones showing Monitor equipment as applied to presses and other printing and bindery machinery. The catalogue, which is attractively designed and printed throughout, is the work of Ray D. Lillibridge, Incorporated, New York city.

In order to more adequately take care of its customers and offer a personal service to the bookbinders of Philadelphia and vicinity, the Latham Machinery Company has opened an office in the Bourse building machinery exhibit. Hubert J. Scheer, who is in charge, has had wide experience in the bookbinding machinery field and is well qualified to handle any problem which may arise.

Announcement is made of the incorporation of the Bodoni Press at North Tona-wanda, New York, with the following officers: President, Louis T. Van Voorhees; vice-president, S. Ray Jones; secretary, W. C. Lindsay; treasurer, C. E. C. Hepworth. The new firm will carry on a general printing, office equipment and stationery business, and in addition will render advertising and merchandising service.

A new series of advertising cuts and copy intended especially for use by printers has just been announced by the Porte Publishing Company, Salt Lake City, Utah. The new set, consisting of twelve cuts and twelve pieces of copy, is called Pica Series No. 1, and has used a humanized type as a trade figure under the name of Pica. The name Pica also represents the initials of the now familiar slogan, "Printing Is the Inseparable Companion of Achievement." It was with the idea of creating a trade figure representative of the whole printing industry that Pica was evolved.

lishment of his home city, he emigrated to America, almost immediately entering the service of the little printing establishment which has since become widely known as Concordia Publishing House, never leaving this service.

Book on Linotype Typography in Preparation

The July-August number of the *Linotype Bulletin* contains several advance specimen pages of "Manual of Linotype Typography," which is now being prepared by the Mergenthaler Linotype Company. When completed it will contain 272 pages, of which 248 will be specimens of pure typographic work. The specimen sheets contain several interesting and attractive book pages, each with an explanation and critical comment of the typographical treatment of the subject.

Beg Your Pardon

One of our readers on the Pacific Coast who is too bashful or too timid to sign his name calls our attention to a trade note on page 889 of the September number of *THE INLAND PRINTER* in which we have misspelled the names of three of the tenants of the new Graphic Arts building at Oakland, California. Our apologies are extended to Bray & Mulgrew, E. W. Huebbe and Nisbet-Grimmett Company, whose names were misspelled. The fact that our correspondent failed to spell these names cor-

THE INLAND PRINTER

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO

VOL. 70

OCTOBER, 1922

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire. the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

500 THINGS TO SELL BY MAIL—Remarkable new publication; workable plans and methods; loose-leaf, cloth binder; prepaid \$1.00. WALHA-MORE COMPANY, Lafayette Bldg., Philadelphia, Pa.

BUSINESS OPPORTUNITIES

WANTED—One live, hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate; carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK COMPANY, Chicago.

FOR SALE

PRESSES: 1 No. 2 Miehle bed size 34 by 50 inch; 1 No. 4 Miehle bed size 26 by 41 inches; 1 G. I. Whitlock Premier bed size 35 by 45 inches equipped with Cross feeder; 4 G. Y. Whitlock Premiers bed size 46 by 66" equipped with Cross feeders; 1 Hoe double sheet rotary press 44 by 64" with two Cross feeders and 230 D. C. motors; 1 Colts Armory 10 by 15" job press. FOLDERS & FEEDERS: 1 65" Cross continuous press feeder; 2 46-inch Cross continuous feeders; 1 Chambers 62-inch D/16 folder; 1 Chambers jobber 33 by 46"; 1 Cleveland Model "A" folder; 1 Dexter No. 101 D/16 folder 32 by 44"; 1 Dexter No. 104 D/16 folder 40 by 54"; 1 Dexter No. 190 jobber; 1 Dexter No. 289 jobber; 1 Dexter 35" single fold folder; 1 Hall No. 525 folder. MISCELLANEOUS BOOKBINDERS' AND PRINTERS' MACHINERY: 1 12 by 16" 16 box Juengst Gathering machine with stitcher and coverer attached, age between 2 and 3 years, fine condition; 1 No. 4 Smyth sewer; 1 No. 3 Smyth 4-arm sewer; 1 Frohn 38" disc ruling machine with Frohn automatic feeder; 1 Frohn feeder for ruling machine 38" cloth, 44" between rails, practically new; 1 Marresford tipping machine 5 by 7 up to 9 by 12", practically new; 1 Sheridan step covering machine; 1 Seybold double head die press; 1 Ellis 18" hand backing machine; 1 Boston 4 head gang wire stitcher, practically new; 1 Boston No. 2 wire stitcher, practically new; 1 Southworth Portland punch; 1 Hancock register table. All machines are guaranteed by us to be in good mechanical condition. GEORGE R. SWART & CO., INC., Printing Crafts Building, 461 Eighth Ave., New York, or 608 South Dearborn St., Transportation Building, Chicago.

IF YOU ARE in central territory, write us when you wish to buy or receive information about printing, binding, or folding box machinery. New and overhauled C. & P. presses in all sizes; new and overhauled paper cutters, from 14-inch to 38-inch Seybold auto. clamp; Hamilton wood and steel goods, iron surfaces, cabinets, cases, etc.; 14 by 20, 17 by 22 and 22 by 28 circular folders; 14, 24 and 28-inch punches; 13 by 19, and 14½ by 22 Colts and Universal presses; 14 by 22 Colts Thomson Laureate 4-roller press; 35 by 45 Brown 6-fold job folder; Seybold duplex book trimmer; 27 by 40 Hartford, four 20 by 30 Colts Thomson flat cutters and creasers; 51 by 68 Cottrell and 48 by 69 Scott large cylinder heavy cutters and creasers; sell at a discount, new Crowley auto. rounder and backer; practically new 68-inch Miehle Cross feeder; 45-inch new Robinson rotary board cutter; about 200 forms of candy and cake boxes, ice-cream and oyster pails, used by Chicago Oyster Pail & Box Co.; three 46 by 62 and one 42 by 56 Miehles; good Latham O. S. paging machine; new and overhauled complete outfits. See our large stock in Chicago. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

FOR SALE—1 No. 10 S-1-F Harris press; this is a single color printing press for printing all grades of flat paper heavier than French Folio excepting gummed, glazed and blotting paper; with extra attachments for printing envelopes; minimum size of stock 4½ by 6 inches; maximum size of stock 15 by 18 inches; normal speed 6,500 per hour. It has had very little use; price reasonable. If interested communicate with SCHWABACHER-FREY STATIONERY CO., 510 Third street, San Francisco, California.

FOR SALE—One .000 two-color Miehle press, size 45½ by 62 inches; also Cottrell cutting and creasing press, size 44 by 66 inches; both machines in perfect condition; reasonable prices; immediate delivery. GIBBS-BROWER COMPANY, 261 Broadway, New York city; telephone—Barclay 8020. Chicago address, 166 West Jackson street; telephone—Wabash 1368.

FOR SALE—Crawley rounder and backer, standard size, brand new, never turned a wheel; the identical machine which sells today for \$4,550 Chicago. Also, Robinson 45-inch rotary board cutter. Inquiry can be made from E. C. Fuller Co., 343 S. Dearborn street, Chicago, regarding these machines. For particulars address O 696.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT

Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—Dexter job folder with motor, size 14 by 19 to 32 by 44 built to order: three parallel, four right angle and straight thirty-two folds; an eight-knife machine. A wonderful producer on fine commercial and publication work; machine and all attachments in perfect condition. O 692.

FOR SALE—Harris Automatic presses: three (3) two-color S. 1 (16 by 20) presses; three (3) one-color S. 1 (16 by 20) presses; two (2) one-color E. 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. O 608.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

FOR SALE—The Parkesburg Journal, Parkesburg, Pa., without plant; very satisfactory arrangements can be made with the present owner to print the newspaper; will be sold very reasonable to a quick buyer. THE H. C. BUCHER COMPANY, Honey Brook, Pa.

FOR SALE—Model 14, 3-magazine linotype; used six months; motor, gas heated, Partlow governor, matrices, serial No. 278990. Also gas metal furnace. THE MOHAWK PRINTING CORP., Whitesboro, N. Y.

FOR SALE at a bargain, Thompson Typecaster complete with motor; used only three months; quitting typesetting department. IOWA PRESS CO-OPERATIVE ASSOCIATION, Ames, Iowa.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE—One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. O 319.

FOR SALE—Anderson single fold folding machine, 26 by 24; price \$175.00. OVAL & KOSTER, Indianapolis, Ind.

FOR SALE—Back volumes 8 to 65 of THE INLAND PRINTER; priced reasonably. A. T. GAUMER, 701 Wulsin bldg., Indianapolis, Ind.

HELP WANTED

Advertising Man

DIRECT MAIL ADVERTISING MAN WANTED—Desire to get in touch with a man who can create and sell direct mail advertising in city of 40,000, where little of such advertising is done at present; must be good copy writer and layout man. OKLAHOMA PRINTING COMPANY, Muskogee, Okla.

Artists

THE ARTIST WE WANT is above all versatile and capable; a man of broad experience, able to design a single display card or booklet; equally competent to produce "roughs" or drawings for a complete direct-mail campaign; a man who can turn out a poster in full color or a thumbnail sketch in line with equal facility; in brief, a trained artist with an advertising man's viewpoint. Write, giving full particulars of previous connections and experience, and ideas as to compensation. Please enclose samples. THE RONALDS PRESS & ADVERTISING AGENCY, LIMITED, Montreal, Canada.

WANTED—Two first-class commercial artists, one that can do first-class photo retouching. Send samples and references with first letter; state experience and salary expected. ARTCRAFT ENGRAVING CO., Kalamazoo, Mich.

Bindery

WANTED: BINDERY FOREMAN—For a large firm 500 miles west of New York city; must be first-class executive and capable of handling a force of men and women employed on all kinds of folding, cutting, hand work, stitching, ruling, forwarding, finishing and some edition work, much of which must be handled with speed; must be active and willing to co-operate in order to give prompt service. When writing state age, where last employed, whether union or non-union and whether married or single. O 694.

WANTED—Bookbinder; must be good paper ruler; state age, experience, wages, former employment and if married. NO transportation. A. J. LAUX & CO., Lockport, N. Y.

Composing Room

WANTED: COMPOSING ROOM FOREMAN—For a large firm 500 miles west of New York city; must be first-class executive and capable of handling force of men employed on monotype and linotype machines, also doing hand work, doing all kinds of general printing and advertising matter, catalog and book work, much of which must be handled with speed; must be active and willing to co-operate in order to give prompt service. When writing state age, whether married or single, where last employed and whether union or non-union. O 693.

PRINTER—Who can lay out and set effective composition; knowledge of stone work desirable; opportunity for advancement to man of the right calibre; medium size plant in middle western city of 125,000 doing better class of commercial work; union; over the scale to man of proven ability. O 688.

GERMAN-ENGLISH LINOTYPE OPERATOR WANTED for permanent day situation on publication work in up-to-date office. State particulars in first letter and when you can come. CENTRAL PUBLISHING HOUSE, Cleveland, Ohio.

FIRST-CLASS JOB COMPOSITOR, one familiar with book work desired; salary to fit ability; open shop, 48 hours; steady work. THE MOHAWK PRINTING CORPORATION, Whitesboro, N. Y.

WANTED—Linotype machinist operators in five-machine trade plant; permanent position; good men can make big money on miscellaneous work. WRIGHTSON, 74 India street, Boston, Mass.

WANTED—Composing room foreman; one conversant with the better grade of color printing and capable of designing high grade typography; monotypes and linotypes; western Pennsylvania; state where employed. O 701.

WANTED—Two linotype operators experienced on magazine and job work; permanent; 48 hours; unusually attractive conditions. COOPERSTOWN PRESS, Cooperstown, N. Y.

Managers and Superintendents

EXPERIENCED MAN with all-around knowledge to take charge shop of ten presses (cylinders and jobbers). State wages, experience and references. E. E. CARRERAS, 340 Sansome street, San Francisco, Cal.

Miscellaneous

MARRIED MAN, with knowledge of good display printing, able to quote—not estimate—and talk printing to customer who enters the shop; also able to charge up at the end of the week and take care that printing gets out on time. O 687.

WANTED—Plate and social steel die printer. O 690.

Pressroom

PRESSMAN WANTED—Have position for competent Miehle cylinder pressman; open shop. Do not apply unless you can produce good work and will work for employer's best interest at all times. State salary desired. OKLAHOMA PRINTING CO., Muskogee, Okla.

Salesmen

PRINTING SALESMAN WANTED—Prefer man with thorough knowledge of printing business and must be neat in personal appearance. Give all details, including salary desired, in first letter. OKLAHOMA PRINTING COMPANY, Muskogee, Okla.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. MCCURT LABEL CABINET CO., Bradford, Pa.

WANTED—Salesman who is familiar with printers' bindery requirements to sell for a trade bindery. THE BURKHARDT CO., 545 Larned West, Detroit, Mich.

Instruction

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use. Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

STUDY JOURNALISM, advertisement writing, salesmanship and photographic journalism at home; new method; lowest tuition rates; expert instructors. Write, mentioning subject in which interested. WALHAMORE INSTITUTE, Lafayette Bldg., Philadelphia, Pa.

LINOTYPE INSTRUCTION—Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

Miscellaneous

CHRISTMAS CARD OVER-RUNS at bargain prices; all first quality engraved designs without wording, just the thing for printers to print in whole sentiment without necessity of matching types. Write for samples and special prices. TURNER & PORTER, Inc., Buffalo, N. Y.

WANTED—Job printers who want to know how to quote their own prices (printed, no reprinting) always up-to-the-minute, "right off the bat," on 100 to 10-M lots of almost any job of printing, to postal name and address NOW to HART PRINTING CO., Publishers, Danville, Va.

STORIES, POEMS, ESSAYS, PLAYS WANTED. We teach you how to write, where and when to sell; publication of your work guaranteed by new method. WALHAMORE INSTITUTE, Dept. J, Lafayette Bldg., Philadelphia, Pa.

GOLD-LETTERED NAME PENCILS for gifts; attractive boxes of three, 35c; ten, \$1.00. Profitable advertising novelty; inexpensive in quantities; genuine cedar, nicely enameled. Particulars free. SPECIALTY PENCIL CO., Newport News, Va.

PROCESS WORK

—and
The Printer

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$2.00, Post-free. Specimen Copy, Post-free, \$0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.

SELL YOUR SNAP SHOTS at \$5.00 each—Kodak prints needed by 25,000 publishers; make vacations pay. We teach you how and where to sell. Write. WALHAMORE INSTITUTE, Lafayette Bldg., Philadelphia, Pa.

SALESMEN who call upon the printing trade, to sell gauge pins on a commission basis. CHAS. L. STILES, 232 North Third street, Columbus, Ohio.

SITUATIONS WANTED

All-Around Man

ENVELOPE FACTORY SUPERINTENDENT—Practical printer and pressman; knows how to bring efficiency, quality and production; know all ends of the business; make change for better position; prefer Pacific Coast. O 700.

Bindery

BINDERY—Folding machine operator, thoroughly experienced on all types of machines, wishes to connect with concern that will recognize ability and integrity. O 665, care Inland Printer, 41 Park row, New York city.

RULER—Situation wanted: 34 years' experience at all kinds of ruling; take care of and cut stock; small city preferred; anywhere. Address RULER, care of Gane Bros., St. Louis, Mo.

BINDERY FOREMAN with good executive ability, competent in all branches, long experience in printing houses, wants position. O 617.

SITUATION WANTED—Bookbinder; first-class all-around man; can take charge of any size shop; best of references. O 695.

Composing Room

LINE TYPE MACHINIST OPERATOR, union, with 12 years' experience, wishes to correspond with firm or firms needing co-operation of a linotype trade plant, with view to establishing plant in convenient location; prefer location in building occupied by printers; west of Mississippi; Colorado preferred. O 702.

MONOTYPE COMBINATION OPERATOR desires to make change; an A-1 operator and mechanic; experience covers ten years; now has charge of machine plant. O 699.

MACHINIST—Linotypes or Intertypes put in condition to deliver first-class product; prefer high-class job plant; must be day work; union. O 689.

YOUNG MAN with 18 months' experience wants position in job printing office; prefer western states. O 691.

Managers and Superintendents

PRODUCTION SUPERINTENDENT or foreman who knows every end of the business desires permanent position with reliable firm anywhere; no day too long or job too hard; always on the job; can figure at a profit; middle age man of principle who does not stand still; can increase and improve production; non-union; best of references. O 510.

SUPERINTENDENT-BUYER-ESTIMATOR—An A-1 man who for the past 30 years has held about four different jobs as superintendent of fine catalogue and pamphlet shops and who is very familiar with process printing, is desirous of making a change; about 45 years old; prefers a place where system and promptness is needed; very best of recommendations. O 686.

MANAGER-SUPERINTENDENT, at present with one of largest plants in East, doing high-grade half-tone and color work, desires to connect with modern plant of two to six cylinders; good executive and practical in all departments. O 673.

Pressroom

CYLINDER PRESSMAN on four-color and black and white work, capable as foreman of small shop, good references, etc.; change for advancement more important than money; will go anywhere; must be steady work. O 697.

Salesmen

SALESMAN: PRINTING EQUIPMENT—Open October 1st; acquainted New York and surrounding states; familiar composing and press room equipment, automatic presses, etc.; salary and commission; references. O 698, care Inland Printer, New York.

WANTED TO PURCHASE

WANTED—26 by 34 and larger Miehle presses; complete outfits; job presses and paper cutters; No. 4 Smythe sewing machine; Model B Cleveland job folder. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

WANTED—If any one has a Miller or Climax feeder for 10 by 15 Chandler & Price press that they wish to dispose of, write JOHN C. MOORE CORPORATION, 65 Stone street, Rochester, N. Y.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1923; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron; 6 by 9 inch, 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th street, New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

PRINTERS OF HALF-TONES NEED—
THE MECHANICAL CHALK RELIEF OVERLAY
 It contains all the "make-ready" that the cut requires. It is the original and only perfect Chalk Overlay. You can make it from the supplies that we furnish.
THE MECHANICAL CHALK RELIEF OVERLAY PROCESS, 61 Park Place, New York, N. Y.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

LEVY, MAX & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R. & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer Attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Stereotyping Equipment

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHRS, 240 East 33d street, New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers — Merchants of printing machinery and equipment, materials and supplies — factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, $\frac{1}{4}$ to 1 inch inclusive. Flat only, 1 to 2 inches.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 E. 13th street, New York city.



The Productimeter
Plain Figures. Sturdy Make.
In Satisfactory Service since 1879.
Get our Bulletin 41.
DURAND MANUFACTURING COMPANY
(1166) 653 Buffum St., Milwaukee, Wis.

J. W. PITT, INC.
UPRIGHTGRAIN
(Self Contained or Sectional)
PRINTING BASE SYSTEMS
BATH, N. Y.

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers.
Tell us your requirements. We have the press.
WALTER SCOTT & CO., Plainfield, New Jersey

STILES 4-POINT Gauge Pins
MORE ACCURATE—DURABLE
RELIABLE—EFFICIENT
Two extra teeth or points. Non-slipping spring tongue. Legs can't spread or squeeze. Ends your feed-guide trouble. Sold on guarantee.
CHAS. L. STILES, Patentes, 232 North 3d Street, Columbus, Ohio

Special Offer: Set of 6, \$1.00
\$1.75 for 12



**ALL DEALERS
SELL**

WETTER Numbering Machines

Send for
Catalogue

Wetter Numbering Machine Co. Atlantic Ave. and Logan St. Brooklyn, N.Y., U.S.A.

Diploma Blanks

For all purposes. To be completed by Printing
or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
45 Warren St. New York, N. Y.

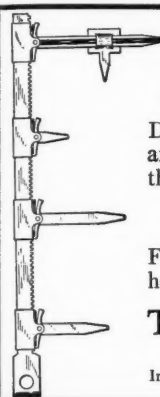
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One dozen car-
tons or No. 1 bag
mailed on receipt
of \$1.00

JELLITAC

"IT STICKS"

**ARTHUR S.
HOYT CO.**
90 W. Broadway,
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Casper Grippers for Platen Presses

Do away with strings, rubber bands,
and other makeshifts. They increase
the efficiency of your presses.

10x15 C. & P.—\$9.00

Other Prices on Request.

For sale by leading printers' supply
houses in all parts of the country.

The Casper Gripper Co.

1525 Williamson Bldg., Cleveland, Ohio
In Canada: Toronto Type Foundry Co., Ltd., Toronto

HOYT

Superior Type Metals

Users of the Linotype in all sections report that HOYT
Faultless Linotype Metal has no superior. You, too,
will find HOYT metals best suited for all your type needs.

We Also Make

Hoyt N. P. Stereotype Metal
Hoyt Combination Linotype and
Stereotype Metal
Hoyt AX Monotype Metal
Hoyt Standard Electrotype Metal

Put your difficult type problems up to us for solution

HOYT METAL CO. St. Louis New York City
Chicago Detroit

Scientific Preparation

is necessary to get the best
results from glue in the print-
ing plant and bindery. Glue
should be kept a temperature
of 140° to 150°. It loses its
tensile strength if overheated
and its holding qualities are
also impaired if it becomes
too cool.

The WETMORE Model A-D

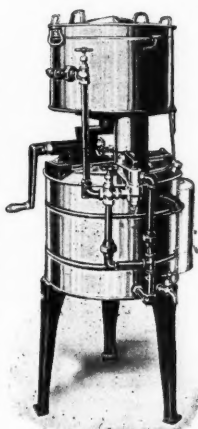
Glue Heater and Pot

keeps the glue at the right temperature all the time
by means of the Automatic Temperature Controller.
A brass thermometer shows the exact temperature
of the glue at the point of drawing off.
The model A-D is made in five sizes from 2 gallons
to 200 gallons daily capacity.

We also manufacture an extensive line of glue equipment
for use with electricity or gas.

Write for booklet describing our complete line.

The New Advance Machinery Co.
Van Wert, Ohio



TO HELP YOU SELL PRINTING

Use This Copy in Your House-Organ

Another user writes: "Actually, we would need addi-
tional salesmen if we did not have the advantage we have
in our delightful, interesting, fighting house-organ."

Harry Hillman, Editor, *The Inland Printer*, writes:
"It is one of the best house-organs that comes to my desk.
The way in which you are maintaining the interest in
the reading matter as well as the manner in which it is
presented, is splendid."

J. M. Bundscho, says: "I let my mail lay while I read
through the entire book. I think it one of the best, if
not the best, house-organ that ever came to my atten-
tion. It is really worth while."

Tim Thrift, Editor, *The Mailbag*, says: "Your price
is too low for the character of the material that you are
turning out. It is far above the average house-organ
sent out by printers."

L. L. King, Advertising Manager, *The Goodyear Tire
& Rubber Company*, writes: "It has a straight-hitting
whimsical way of talking about direct advertising that
I like. I'll gladly pay a reasonable subscription price."

In Chicago, Joseph K. Arnold, a user, says: "I would
not be without this house-organ under any circum-
stances. Certainly it is a profitable investment for us."

Do you already have a house-organ? Want to start
one? Want to make it a certain money-maker? I'll
help you do it. Address:

OREN ARBOGUST, ADVERTISING
for PRINTERS
808 LAKESIDE PLACE, CHICAGO, ILL.

Chosen for their quality appeal

EXPERIENCED advertisers, good printers, big publishers, shrewd sales executives, are unanimous on one thing: printed matter must look the part. Catalog and booklet covers must make the prospect want to read the sales message.

COLLINS *Cover Papers*

are the extraordinary products of 65 years in combining art with paper making. One for every purpose—each of individual distinction. Castilian alone, will sell you Collins Covers, for this unusual paper duplicates the charm of fine old Spanish leather.

Once you see and feel the actual paper you will understand why Victor Records, Studebaker Cars, Steinway Pianos and other high quality products are catalogued between Collins Covers. Next time you read the Century Magazine notice the cover; it is printed on Collins Castilian.

Sold through recognized distributors in the principal cities
Write for the new Collins Cover Sample Books



A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U. S. A.

Makers of "Ultrafine" Coated Cardboards and Cover Papers



Reduce Pressroom Costs!

The many hours of lost time your presses are idle each week, in repairing "make-ready" are saved; production costs are materially reduced, and this annoying problem solved through use of

CROMWELL Special Prepared Tympan

You can run 350,000 clear impressions without any oiling, without replacements, without offsets, in fact, without tympan "troubles" of any kind.

IT IS MOISTURE PROOF.
IT WILL NEITHER ROT NOR SWELL.
IT IS A TRUE CALIPER SHEET.

UNEXCELLED IN { ECONOMY
IMPRESSIONS
RESULTS.

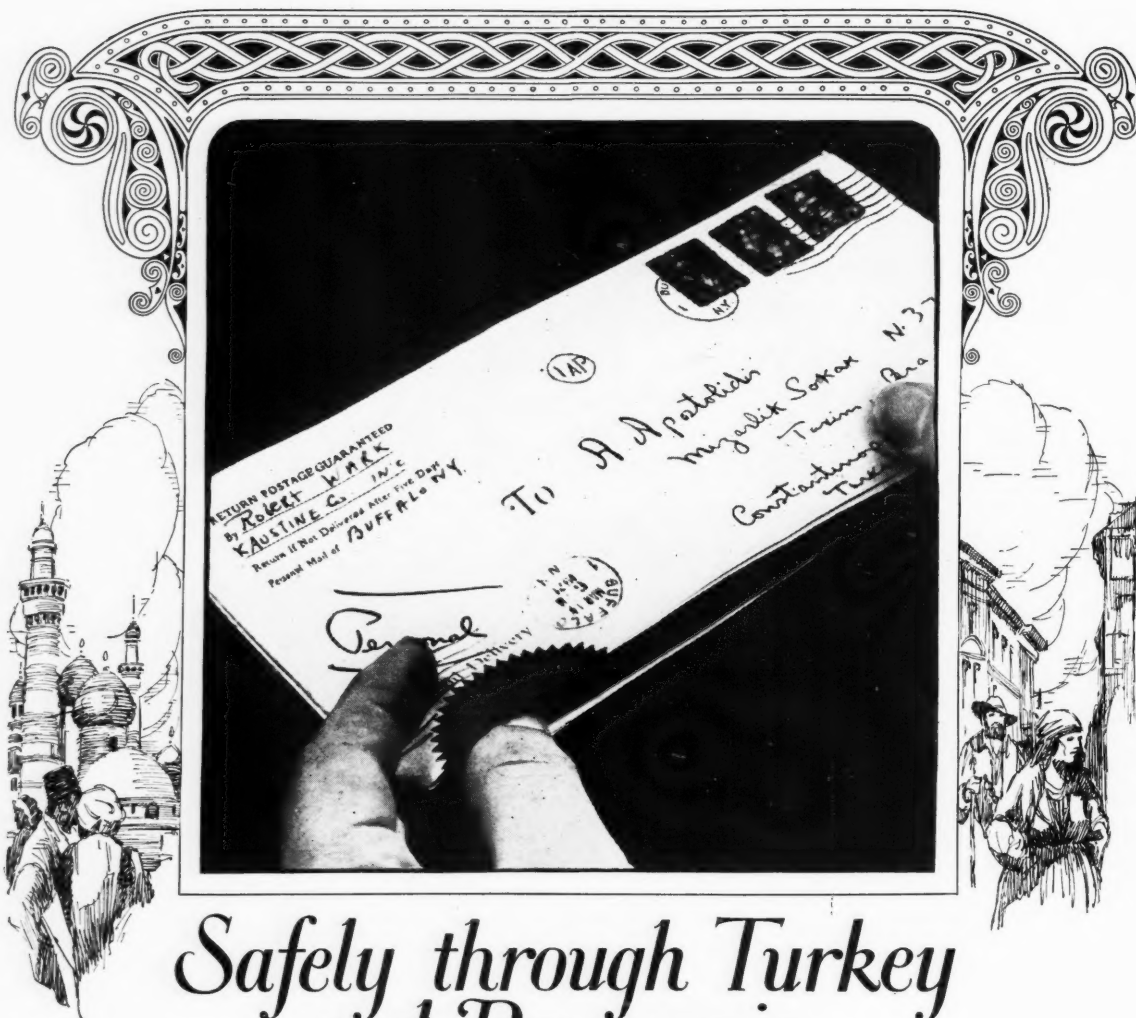
Samples furnished free of expense.

MANUFACTURED EXCLUSIVELY BY

CROMWELL PAPER CO

JASPER PLACE
CHICAGO
U.S.A.
The Drying of Paper

Dept. 1P



Safely through Turkey and Roumania

STARTING from Buffalo, the Foldwell folder shown above made its way, unprotected, to Constantinople from which point it was forwarded to Bucarut in Roumania.

After three months of hard travel it came back to the sender wholly free from any tell-tale sign of abuse in the mails. Its appearance was still pleasing; its appeal just as vigorous as it had been in the beginning.

This sterling integrity distinguishes Foldwell from other Coated Papers. And it is with this integrity that the effectiveness of direct mail literature can be increased.

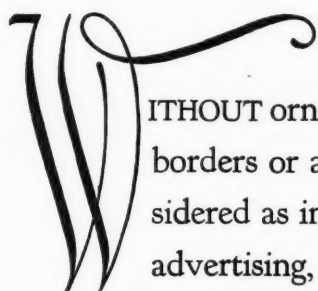
Printed on Foldwell, you may be sure that your mailing pieces will reach their destination in fit condition to sell. If you would like to experiment we will gladly send samples.

CHICAGO PAPER COMPANY, Manufacturers
Desk 10, 818 South Wells Street, Chicago

Distributors
in all
Principal Cities



Coated Book Paper
Coated Cover Paper
Coated Writing Paper



WITHOUT ornaments, hand-lettering, specially designed borders or any of the artificial aids so generally considered as indispensable, catalogues and other direct advertising, printed on De Jonge Art Mat, carry the hall-mark of distinction. With this distinctive paper as a foundation, any one of the accepted old-style or modern type faces—properly spaced and leaded; initials in color or not, as good taste dictates; and deeply etched one hundred twenty to one hundred and fifty screen halftones *are all that are required.* ¶ Art Mat best lends itself to simple treatment—though no paper offers greater opportunities for the expression of individual good taste and originality. With a surface like velvet, smooth, soft, rich and mellow, Art Mat absorbs light rather than reflects it—is pleasing and restful to the eyes. Halftones printed on Art Mat become truly photographic in quality; color-plates register new values; and types, as before the days of “glossy” paper, are seen not just as words but as characters—beautiful in themselves. A product of seventy-five years’ experience in the making of coated paper, Art Mat is for those who appreciate quality. We invite comparison.

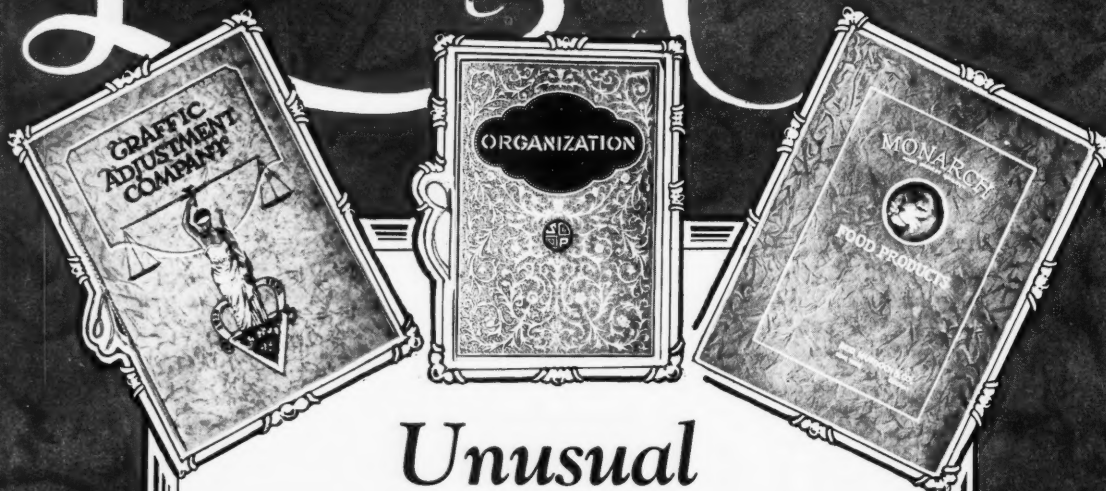
LOUIS DE JONGE & COMPANY


PRESIDENT

NEW YORK
PHILADELPHIA
CHICAGO



Lodestone Covers



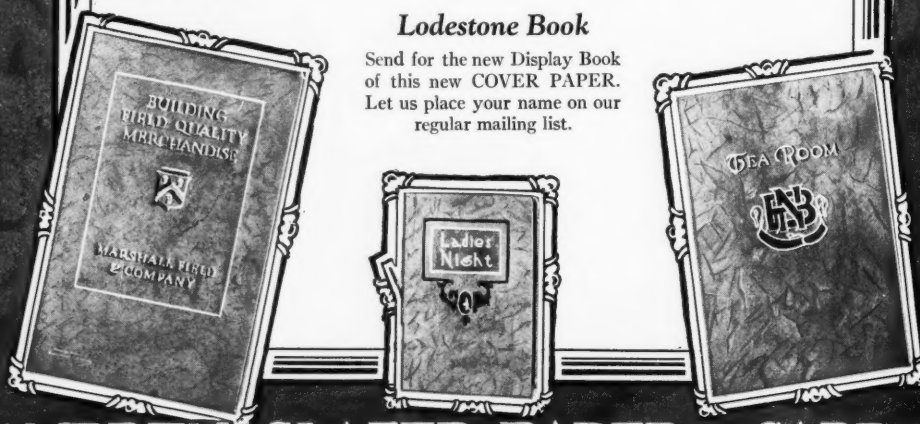
Unusual

IT is unusual to find a richly decorative Cover Paper selling at a price low enough to make it available for big edition printing. LODESTONE is an outstanding exception to the rule, being highly ornate, adapted to the richest printing and embossing effects, yet so moderate in price as to remove all limit to its use.

LODESTONE is an exquisite novelty, suggestive of crystalline rock formations. Delicate multi-tone color blendings afford a pleasing variety of selections. Nothing like LODESTONE has ever before been produced in Cover Paper. Many novelty papers are difficult to print, but LODESTONE has a natural affinity for printer's ink. The surface is practically waterproof and will not "crock" or rub off on the white catalog pages. It will not crack or break in folding or embossing and is an ideal protective covering. It is made in three thicknesses, also white lined.

Lodestone Book

Send for the new Display Book of this new COVER PAPER. Let us place your name on our regular mailing list.



HAMPDEN GLAZED PAPER & CARD CO.
HOLYOKE MASS.

HOWARD BOND

WATERMARKED

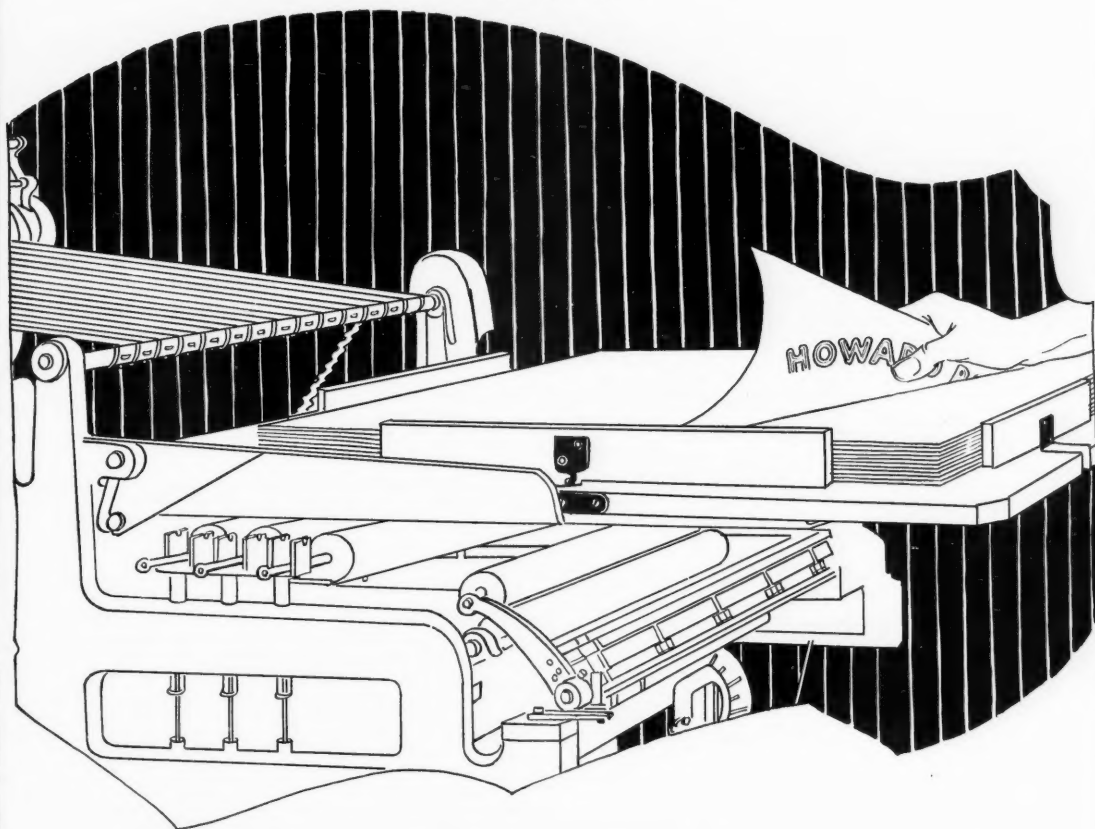
Printing Ability the Test

The printer judges a paper largely by its appearance on the delivery table of his cylinder press. HOWARD BOND meets and satisfies fully the most exacting requirements for long and short runs in both black and color printing. It has an excellent printing surface, and its feeding qualities, due to the fact it lies flat, reduces wastage to a minimum amount. It is saving money for customers and making money for printers.

Made in white and thirteen beautiful colors—bond, linen, vellum and crash finishes—all standard sizes and weights—a paper for every purpose and a color for every taste.

Ask your paper dealer for HOWARD BOND and look for the watermark on each sheet as well as the familiar red label on each ream.

Samples upon request.



The Howard Paper Company

URBANA, OHIO

New York Office: 280 Broadway

Chicago Office: 1148 Otis Building

HOWARD BOND

HOWARD LEDGER

*Compare it
Tear it
Test it
and you will
specify it*

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

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88-90 South 13th Street

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514-516 Clark Avenue

KANSAS CITY

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ATLANTA

40-42 Peters Street

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151-153 Kentucky Avenue

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609-611 Chestnut Street

CLEVELAND, OHIO

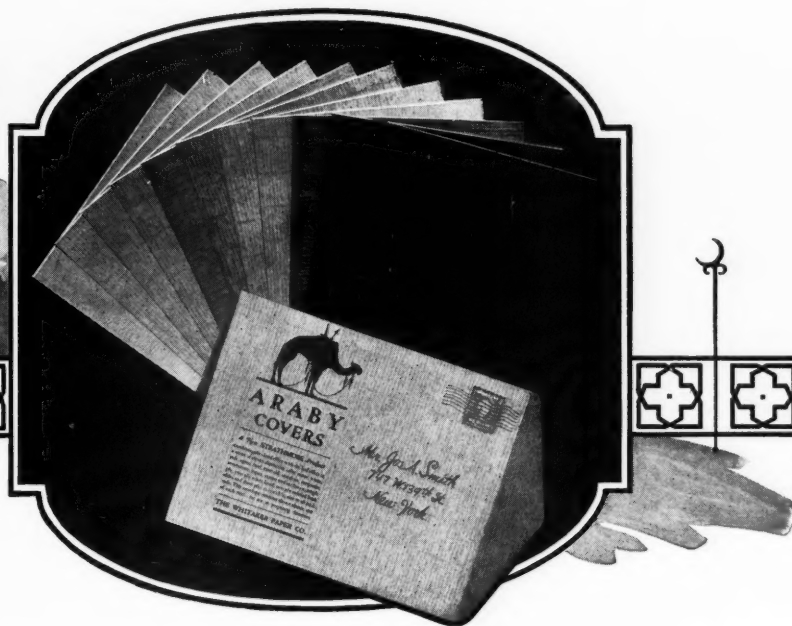
1285 West Second Street

SPRINGFIELD, OHIO

Shuey Factories Building



"Paper is part of the picture"



Shades of Araby

OF course, you'll want to try our new Strathmore Product—Araby Covers—so we have made up special sets of tints just right for use in preparing dummies. There are eleven sheets, 9 x 12, white, jade, agate, opal, emerald, amethyst, turquoise, moonstone, topaz, cameo and sardonyx, without printing, and flat in an envelope. Try Araby Covers for that next catalog, booklet or folder job.

Araby Covers combine Cloud Effect with the Laid Effect in a series of unusually distinctive color tones; single ply, two ply white lined, two ply colored both sides and three ply, 22½ x 28½. Also in 26 inch rolls for box covers.

Write us or telephone nearest branch for your set of Araby Cover tint sheets.



Araby Covers—A *Strathmore* Standard Cover Paper
distributed by

THE WHITAKER PAPER COMPANY
Main Office, Cincinnati

Divisions—Boston, Baltimore, Pittsburg, Atlanta, Detroit,
Minneapolis, St. Paul, Denver, Indianapolis,

THE WHITAKER PAPER COMPANY

Immediate Delivery

is the same as Stock on Hand

WITH the Linweave Sample Book you are able to offer hundreds of different shapes, sizes, tints, and surfaces of papers and cards to your prospects.

Linweave papers are so available to you that they are practically in your stock.

Delivery is immediate. Every paper and card in the Linweave line has Envelopes to Match.

The social announcement business is likewise greatly simplified by taking

advantage of the Linweave Service.

Both printers and engravers are able to offer a larger and better selection of papers and cards without carrying them in stock.

Shapes, sizes, tints, and textures are original, and in the accepted taste of the moment for both commercial and social usage.

Take along a Linweave booklet, and ask your printer or the paper merchant in your town for further information.

NATIONAL ANNOUNCEMENT ASSOCIATION, SPRINGFIELD, MASS.

Fine Announcement Papers and Cards with *Envelopes to Match*



Linweave

PAPERS and CARDS
Envelopes to Match

ATLANTA, GA.
Sloan Paper Company
BALTIMORE, MD.
Barton, Duer & Koch Paper Company
BOSTON, MASS.
A. Storrs & Bement Co.
BUFFALO, N. Y.
Alling & Cory Company
CHARLOTTE, N. C.
Western Newspaper Union
CHICAGO, ILL.
Swigart Paper Company
CINCINNATI, OHIO
Standard Paper Co.
CLEVELAND, OHIO
Milcraft Paper Company
DALLAS, TEXAS
West-Cullum Paper Co.

DENVER, COLO.
Western Newspaper Union
DES MOINES, IOWA
Western Newspaper Union
DETROIT, MICH.
Paper House of Michigan
FARGO, N. DAK.
Western Newspaper Union
FORT WAYNE, IND.
Western Newspaper Union
FRESNO, CAL.
Zellerbach Paper Company
GRAND RAPIDS, MICH.
Dwight Brothers Paper Co.
INDIANAPOLIS, IND.
Crescent Paper Company
JACKSONVILLE, FLA.
Antietam Paper Co.
KANSAS CITY, MO.
Midwestern Paper Company

LINCOLN, NEB.
Western Newspaper Union
LITTLE ROCK, ARK.
Western Newspaper Union
LOS ANGELES, CAL.
Zellerbach Paper Company
LOUISVILLE, KY.
Louisville Paper Co.
MILWAUKEE, WIS.
E. A. Bouer Company
MINNEAPOLIS, MINN.
McClellan Paper Co.
NEW YORK, N. Y.
M. & F. Schlosser
OAKLAND, CAL.
Zellerbach Paper Company
OKLAHOMA CITY, OKL.
Western Newspaper Union


OMAHA, NEB.
Western Paper Company
PHILADELPHIA, PA.
Raymond & McNutt Co.
PITTSBURGH, PA.
Alling & Cory Company
PORTLAND, ORE.
Zellerbach Paper Company
RICHMOND, VA.
B. W. Wilson Paper Co.
ROCHESTER, N. Y.
Alling & Cory Company
SALT LAKE CITY, UTAH
Western Newspaper Union
SAN DIEGO, CAL.
Zellerbach Paper Company
SAN FRANCISCO, CAL.
Zellerbach Paper Company

SEATTLE, WASH.
Zellerbach Paper Company
SIOUX CITY, IOWA
Western Newspaper Union
SPOKANE, WASH.
Zellerbach Paper Company
ST. LOUIS, MO.
Mack-Elliott Paper Co.
WASHINGTON, D. C.
Barton, Duer & Koch Paper Company
WICHITA, KANSAS
Western Newspaper Union

FOREIGN
DISTRIBUTORS

NEW YORK CITY
American Paper Exports, Inc.
HULL, ENGLAND
G. F. Smith & Son, Ltd.

ALLIED PAPER MILLS

Source of  Paper Service

ONE of the largest paper making organizations in the world has been created through the giant merger of the Bardeen, King and Monarch properties under the name of the Allied Paper Mills. ¶ Each division has a record for producing dependable papers. Years of experience, a personnel of born paper makers, control of raw materials and adequate equipment insure that dependability for all time. ¶ Printers, publishers, advertisers and other users of paper will do well to consider the advantages which the Allied Paper Mills offer them in *quality, service and economy*. ¶ Let us send you the name of your nearest distributor—and samples.

ALLIED PAPER MILLS, Kalamazoo, Mich.

Please address Desk 10 Office 7

New York Warehouse, 471-473 Eleventh Avenue

STOCK PAPERS ON HAND AT MILL AND NEW YORK WAREHOUSE

Special Offset	Porcelain Enamel	Standard M. F.	Laid Memograph
Liberty Offset	Superior Enamel	(white and colors)	Index Bristol
Dependable Offset	Superba Enamel	Standard Super	(white and colors)
Kingcote Offset	Superfine Enamel	(white and colors)	Litho Blanks
Victory Dull Coat	Coated One Side Litho	French Folio	Translucent Bristol
	Superbend Clay Coated Box Board		



Stonewall Linen Ledger

A paper of integrity and durability insuring the *permanence* of any records entrusted to it. Its own record entitles it to the careful investigation of every dealer in paper, every manufacturer of stationery. Its strength and printability deserve consideration of business houses wishing a high grade ledger paper for distinctive and wear-resisting broadsides, circulars, etc. Every sheet guaranteed—the user to be the judge.

DISTRIBUTORS

APPLETON, WIS.	Woelz Brothers	NEW ORLEANS, LA.	The Diem & Wing Paper Co.
BALTIMORE, MD.	Barton, Duer & Koch Paper Co.	NEW YORK CITY	F. W. Anderson & Co.
BIRMINGHAM, ALA.	The Diem & Wing Paper Co.	NEW YORK CITY	Sutphin Paper Company
COLUMBUS, OHIO	The Diem & Wing Paper Co.	NORFOLK, VA.	Old Dominion Paper Co.
CHICAGO, ILL.	The Blunden Lyon Co.	OMAHA, NEBR.	Field-Hamilton-Smith Paper Co.
CINCINNATI, OHIO	The Diem & Wing Paper Co.	OKLAHOMA CITY, OKLA.	Kansas City Paper House
CLEVELAND, OHIO	Cleveland Paper Mfg. Co.	PHILADELPHIA, PA.	Molten Paper Company
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
HOUSTON, TEXAS	The Paper Supply Co.	ST. LOUIS, MO.	Acme Paper Company
INDIANAPOLIS, IND.	Century Paper Co.	SAN ANTONIO, TEXAS	San Antonio Paper Company
KANSAS CITY, MO.	Kansas City Paper House	SPRINGFIELD, MO.	Springfield Paper Co.
LOUISVILLE, KY.	The Rowland Company	SPOKANE, WASH.	Spokane Paper & Stationery Co.
MEMPHIS, TENN.	Taylor Paper Company	WORCESTER, MASS.	Charles A. Esty Paper Co.
MILWAUKEE, WIS.	Allman-Christiansen Paper Co.		



NEENAH

PAPER COMPANY

Neenah, Wisconsin

Makers of OLD COUNCIL TREE BOND, SUCCESS BOND, CHIEFTAIN BOND,
NEENAH BOND, WISDOM BOND, GLACIER BOND, STONEWALL LINEN LEDGER,
RESOLUTE LEDGER, PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes

Note the Tear and Wear as Well as the Test



Dexter's Princess Cover Paper

Ten Rich, Dark Colors.
Wear, Tear and Sun Proof.
Smooth or Antique Surface.

HERE is a conventional cover design that prints with excellent effect on Dexter's Princess Cover Paper. We will be glad to loan this mortised plate to you for use on any catalog or booklet job calling for Princess Covers. Two sizes are available: 7 x 10 and 5½ x 8.

*Write for full particulars of
Complimentary Cover Cut Service.*

C. H. DEXTER & SONS, Inc.

Windsor Locks, 
Connecticut



Lancaster Bond

The Aristocrat of Bonds

AN ARISTOCRATIC SHEET OF BOND PAPER THAT SHOWS THE QUALITY AND DURABILITY MADE POSSIBLE BY THIRTY-FIVE YEARS OF MAKING UNDER PROPER MILL CONDITIONS AND HONEST WORKMANSHIP. RICH IN TEXTURE, DIGNIFIED AND DISTINCTIVE IN APPEARANCE, IT EXPRESSES THAT QUALITY IN A LETTERHEAD THAT BRINGS CONFIDENCE TO THE USER.~MADE IN WHITE AND SIX BRILLIANT COLORS

SELLING AGENTS

Baltimore, Maryland	Barton, Duer & Koch Paper Co.	New Orleans, Louisiana	Julius Meyer & Sons Co.
Boston, Massachusetts	Carter, Rice & Company	New York, New York	Lasher & Lathrop, Inc.
Buffalo, N. Y.	R. H. Thompson Company	New York, New York	F. W. Anderson & Company
Chicago, Illinois	Moser Paper Company	Philadelphia, Pennsylvania	Garrett-Buchanan Co.
Cincinnati, Ohio	Chaffield & Woods Company	Pittsburgh, Pennsylvania	Chaffield & Woods Co.
Cleveland, Ohio	Cleveland Paper Manufacturing Co.	Portland, Oregon	Blake, McFall Company
Denver, Colo.	Carter, Rice & Carpenter Paper Co.	Pueblo, Colorado	Colorado Paper Company
Des Moines, Iowa	Carpenter Paper Company	Rochester, New York	R. M. Myers & Company
Detroit, Mich.	Beecher, Peck & Lewis	St. Louis, Missouri	Beacon Paper Company
Great Falls, Mont.	Great Falls Paper Company	St. Paul, Minnesota	The Leslie-Donahower Co.
Indianapolis, Ind.	C. P. Lesh Paper Company	San Francisco, California	Blake, Moffitt & Towne
Lansing, Mich.	The Dudley Paper Company	Seattle, Washington	American Paper Company
Los Angeles, California	Blake, Moffitt & Towne	Spokane, Washington	Spokane Paper & Stationery Co.
Louisville, Kentucky	The Rowland Company	Syracuse, New York	R. M. Myers & Company
Manila, P. I.	J. P. Heilbronn Company	Tacoma, Washington	Tacoma Paper & Stationery Co.
Milwaukee, Wisconsin	E. A. Bouer Company	Washington, D. C.	Barton, Duer & Koch Paper Co.
Minneapolis, Minnesota	Paper Supply Company, Inc.	Export—Parsons Trading Company, New York, N. Y.	
Newark, New Jersey	Lasher & Lathrop, Inc.		

ENVELOPES MADE BY UNITED STATES ENVELOPE COMPANY



GILBERT PAPER COMPANY
Menasha, Wis.

Printers—The Envelope Is Part of Your Service

THE PRINTER who fails to suggest to his customer "Envelopes to Match" is unjust to himself, unfair to his patron.

It is not wise nor economical to enclose an expensive catalogue or booklet in "any old envelope." A tawdry envelope gets many good catalogues into the waste basket unopened. In any case it is a bad introduction.

"But," says the printer, "it takes too long to get Cover Paper Envelopes and they cost too much."

Both these difficulties have been wiped out at a single stroke by the makers of



Buckeye Cover

Buckeye Cover Envelopes are now stocked at the mill in all colors, in Antique and Ripple finishes and in the six most popular sizes.

Immediate service may now be had on envelopes of Buckeye Cover through our merchants in every city, and the price adds but a trifle to the cost of the finished job.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

MAIL THIS COUPON

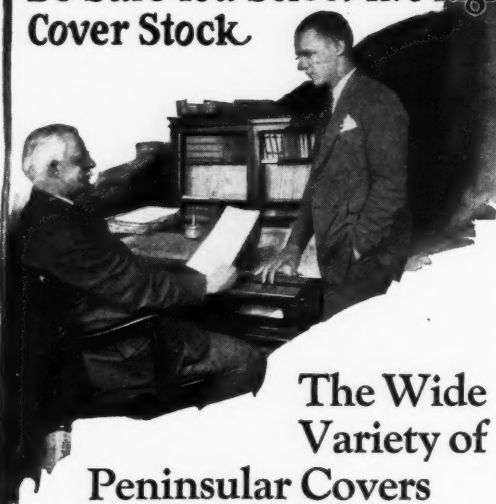
THE BECKETT PAPER COMPANY, Hamilton, Ohio:

Send me, without cost, your extensive collection of specimens, including Buckeye Cover Envelopes, Box No. 6.

Name.....

Address.....

**Be Sure You Select The Right
Cover Stock**



**The Wide
Variety of
Peninsular Covers
Will Solve Your
Problem**

SO often the Sales Manager or General Manager has said to the Advertising man, "Your book looks good—try to get a cover to match it."

Matching quality—matching thought and purpose is the big idea back of the making of Peninsular Covers.

Peninsular weights, textures, colors and weaves give the widest range of combinations to meet every need for catalog, booklet or folder, whether the product advertised be sheer fabric or ponderous machine.

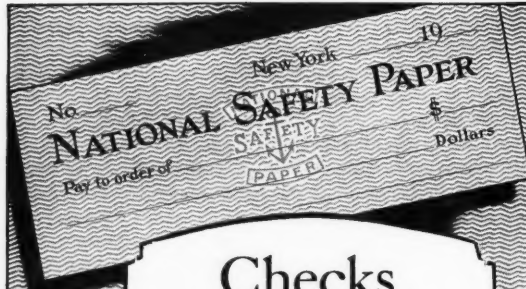
Form the habit of choosing from the Peninsular line of covers and avoid the time wasted in poring over endless samples from a myriad of representatives. Special Paper for Special Purposes.

The Peninsular Standard lines are

Orkid Cover	Publicity Cover
Gibraltar Cover	Publishers Cover
Onimbo Cover	Colonial Cover
Neapolitan Cover	Patrician Cover
and Covenant Book and Cover	

Peninsular Covers are quickly available through good Paper Merchants everywhere.

Peninsular Paper Co.
YPSILANTI, MICH.
Makers of Uncommon Cover Papers

Checks

on National Safety Paper are recognized as the most complete and dependable form of check protection. They can not be altered with chemicals, eraser or knife, *without detection.*

Write for Samples

George La Monte & Son
61 Broadway New York
Founded 1871

The DEMAND for
Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT
GUMMED PAPERS

has QUADRUPLED in
six months

*There is a grade for every kind of Label
both in white and colors*

EVERY PRINTER SHOULD HAVE ONE
OF OUR SAMPLE BOOKS

Ask for it!
It's decidedly worth while

Manufactured by
Mid-States Gummed Paper Co.
2433 S. Robey St., Chicago, Ill.

MANIFEST

A Profit Producing **BOND** *for Economical*
Bond Paper *Business Stationery*

LIKES and dislikes are sometimes hard to account for, but there's no mystery about the liking of printers and lithographers for Manifest Bond. They like it and buy it because it is a quality sheet at a quantity price—a paper on which attractive printing prices can be quoted without endangering either the printer's profits or his standing with his customers.

Manifest Bond contains a sufficient percentage of rags to give strength and crackle, the colors



are clear and clean, the formation even and the quality uniform. An exceptional paper for attractive and *economical* Letterheads, Billheads, Statements, Interdepartmental Correspondence and miscellaneous business forms.

Made in bright, clean white and a variety of attractive colors. The nearest of the distributors listed below can fill your orders promptly, from stock. A new Sample Book, now on the press, will be mailed on request as soon as ready.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

MANIFEST BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corp.	PHILADELPHIA—Edward R. Grossmann
ATLANTA—Sloan Paper Co.	PITTSBURGH—General Paper & Cordage Co.
BOSTON—Proctor Paper Co.	PORTLAND, ORE.—Blake, McFall Co.
BRIDGEPORT—The Gorton Paper Corp.	RICHMOND—Virginia Paper Co.
CHICAGO—La Salle Paper Co.	ROCHESTER—Geo. E. Doyle Paper Co.
CLEVELAND—Millcraft Paper Co.	ST. LOUIS—Mack-Elliott Paper Co.
LOS ANGELES—Blake, Moffitt & Towne	SAN FRANCISCO—Blake, Moffitt & Towne
MANILA, P. I.—J. P. Heilbronn Co.	SEATTLE—American Paper Co.
MINNEAPOLIS—Minneapolis Paper Co.	SPOKANE—Spokane Paper & Stationery Co.
NEW YORK CITY—Harper Paper Co.	TACOMA—Tacoma Paper & Stationery Co.
Sutphin Paper Co.	WASHINGTON—Virginia Paper Co.

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York, Mexico and So. America; W. C. Powers Co., Ltd., London, Eng., Continental Europe; J. L. N. Smythe Co., Philadelphia, Australasia and New Zealand.
ENVELOPES—United States Envelope Company, Springfield, Mass.

MANIFEST BOND

is made by the makers of
Systems Bond



Please Mention THE INLAND PRINTER When Writing to Advertisers.



Repeat Orders

Indicate that the **A-K Push-Button Control Motor** is an exceedingly satisfactory motor for job presses. When a printer has once tried this motor he does not want to go back to the inefficient single-speed motor or makeshifts such as variable speed pulleys.

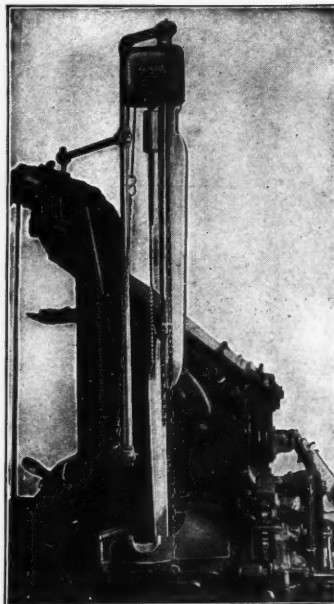
The **A-K Push-Button Control Motor** is the only small motor with push-button control for job presses on the market.

We manufacture motors and controllers for all types of job and cylinder presses.

Write for illustrated circular and price list.

Northwestern Electric Co.

408-416 South Hoyne Avenue
Chicago, Illinois



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod.
Gas or Electric.

THE MARGACH MFG. CO.
213-215 Centre St., New York

U. S. REPRESENTATIVES
Economy Products Co.
66 W. Harrison St., Chicago, Ill.
Des Moines Printers' Exchange,
310 Second St., Des Moines, Iowa
H. F. Wiegel,
535 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co. Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling Slip,
New York, N. Y.
Representative for
Mexico, Cuba & So. America

The Margach Metal Feeder \$75.00

Can be applied to any slug or single type casting machine. It will save you \$1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

Offset Press Engineering

If contemplating the installation of an Offset Department get in touch with those of most experience.



Wm. Gegenheimer

Baldwin, New York

*Installation of complete plants
a specialty.*



THE FRANKLIN PRINTERS SERVICE

All we can give for the money—
Not all we can get for the service

☞ If you would like to know more about this Service— which is making money for thousands of printers and publishers— write for more particulars

The subscription price is small
The returns exceedingly great

The PORTE PUBLISHING CO.
Salt Lake City, Utah

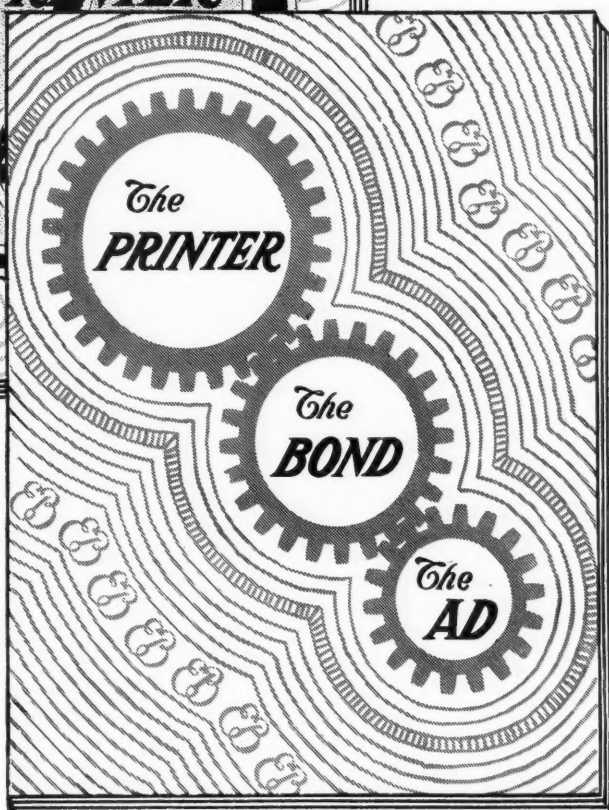
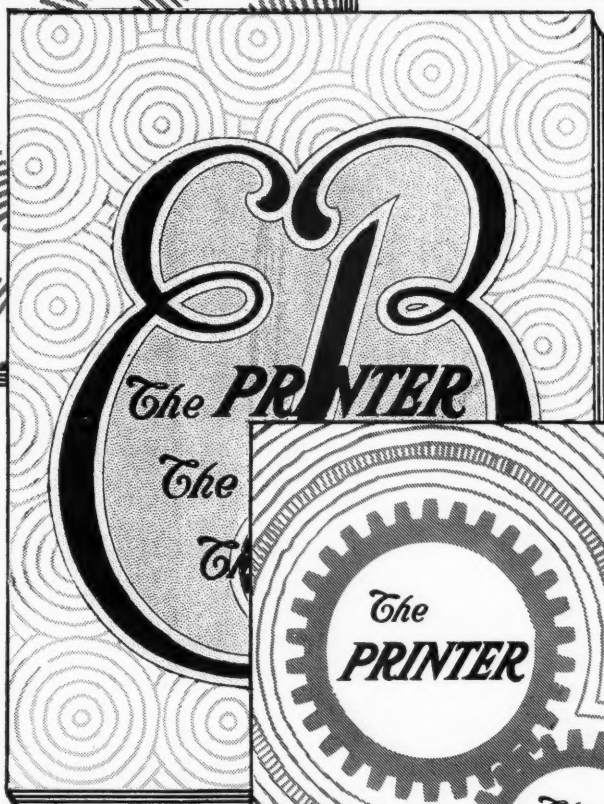
Three New Books for You

Each one a model of good printing, a reference book of line and color effects, an interesting and practical treatise on the use of bond in direct advertising. These beautiful books are $8\frac{1}{4} \times 10\frac{3}{4}$, printed in three colors on EMPIRE BOND, graphically showing this is an ideal stock for distinctive Direct-by-Mail Campaigns,

and illustrated by leading artists and engravers. They are free to printers, advertisers, and advertising agencies who send us a request on their letterhead.



The PRINTER
The BOND
The AD



The first of the series is now on the press, the others will follow promptly. As we are now making up our mailing list it is important that you send us your request for these three books at once:

BOOK I: "THE SALES MESSAGE — THE SALES MESSENGER — THE SALES." Illustrates how Direct-Mail Advertising gains distinctiveness, artistic value, and selling power with EMPIRE BOND to carry its message — and get it across.

BOOK II: "THE REVIVAL OF THE LINE ENGRAVING: ITS PERSONALITY — ITS POWER — ITS POSSIBILITIES." Gives practical everyday hints for the effective use of EMPIRE BOND with modern advertising techniques, descriptive of the advertiser's product.

BOOK III: "THE ILLUSTRATION — THE TECHNIQUE — THE PAPER." Shows forcible effects obtainable by the use of modern illustration and harmonious text with many different treatments of the same design on EMPIRE BOND.

CAREW MANUFACTURING COMPANY
Makers of Empire Bond

SOUTH HADLEY FALLS MASSACHUSETTS U. S. A.



Sizes:
17 x 25
25 x 25

VANDERCOOK

RIGID BED

Composing Room Cylinders

The accuracy and rigidity of impression and the perfection of the inking system make these presses the most serviceable of

TEST PRESSES

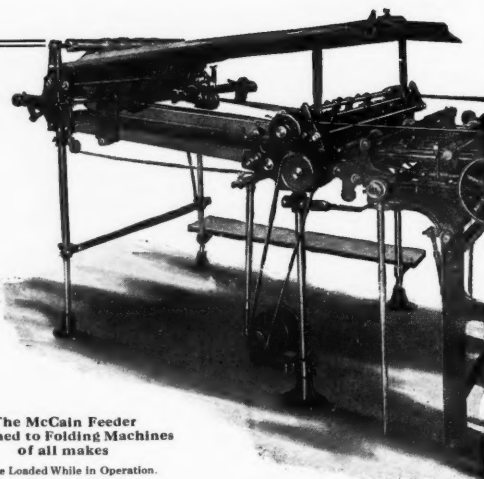
For full information address

THE VANDERCOOK PRESS

VANDERCOOK & SONS

Originators of the Modern Proof Press

452-456 N. ASHLAND AVE. CHICAGO, ILL.



The McCain Feeder
Attached to Folding Machines
of all makes

Can be Loaded While in Operation.

No Time Lost in Loading

The McCAIN is a continuous loading feeder. The paper is laid on the loading board and advanced automatically while the Feeder is in operation. This means a considerable saving in time on long runs.

THE McCAIN Automatic Feeder

Works equally well with either the tape or tapeless types of folders. Easily attached to Anderson Brown, Cleveland, Dexter or Hall Folders or Perforators, Glueing Machines, Also S-1, S-4 Harris Offset Presses

Write for production figures of folders equipped with McCain Feeders.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

Merit and Big Value Win!

More sales of Multiform Saws

at Boston than all
others combined

We build 30 Styles
from \$175 to \$675

We have one that
will suit your work
and pocketbook.



Get Broadside and List NOW.

J. A. RICHARDS CO. KALAMAZOO
MICHIGAN



The Climax Roller Washing Machine

for

COMPOSITION
ROLLERS

Will clean rollers *better, quicker,*
cheaper than is possible by hand
washing with rags and benzine.

Cost for washing flat bed press
rollers, any color of ink, 2 cents
per press.

CHARLES H. COLLINS

501 Plymouth Court, Chicago

Phone Wabash 5069

ROBERTS Numbering Machines

Type-High Model 27 Type-High Model 28
5 Wheels . . \$16.00 6 Wheels . . \$18.00

Simple Comparison Sells Them

Buy a press numbering machine not merely because it will print. Judge the Roberts for mechanical excellence. See how it is made. A careful examination of the working parts will indicate its accuracy, smooth working and long life. Also—and this is equally important—a press numbering machine requires a periodical cleaning. This means taking apart and putting together. Make this test of the Roberts alongside of others. You have a pleasant surprise in store.

To number either forward or backward—Fully guaranteed—Over 75 other models. Write for information. All orders can be filled immediately from stock.

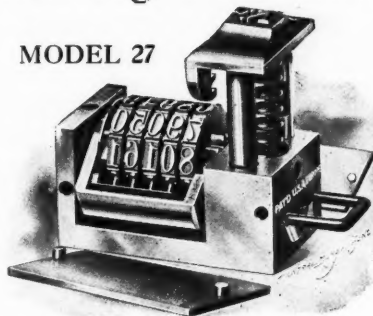
Simplest—Strongest—Fully Patented—Over 300,000 in use.

THE ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue, Brooklyn, N. Y.

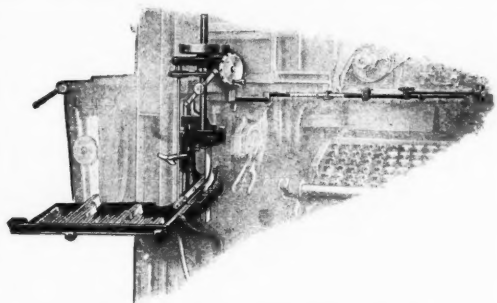
Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.

MODEL 27



No 12345

Fac Simile Impression—Size $1\frac{1}{2} \times \frac{11}{16}$ Inches
VIEW SHOWING PARTS DETACHED FOR CLEANING



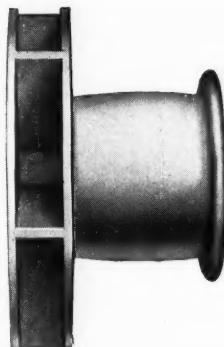
THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.

513-515 West Monroe Street, Chicago



"The Drive of a Million Speeds"

Gives you ANY Speed with CONSTANT-Speed Motors

Puts an end to those endless troubles with variable speed motors.

The Marathon "OK" Ventilated Pulley on the drive shaft of a constant-speed motor permits you to operate your press (or other machine) at any speed between zero and maximum.

Speed is controlled by a belt-tightener mechanism which causes BELT to SLIP on pulley—and the blast of air drawn through the hollow hub of the pulley by the turbine or fan-like flange **keeps pulley and belt cool.**

We guarantee belt for two years and the pulley—forever.

Send for Circular.

Marathon Electric Mfg. Co.

30 Island Street

Wausau, Wis.

Make Your Machine a Slug and Rule Caster

CAST YOUR OWN LOW SLUGS

With the Norib Low Slug and Rule Caster you can cast any number of low and ribless slugs, 30 ems long and 55 points high, as well as ribless rule and border slugs, all smooth and of even thickness, on the ordinary (Universal) mold of your Linotype or Intertype, with ordinary liners and slides. Attachment is inserted same as a liner—no holes to drill, no adjustments to make. Operation is identical with that of recasting rules from matrix slides.

Price: Outfit casting 6 pt. ribless low slugs and 5-9pt. ribless border slugs, \$10.00. Sent on ten days' approval.

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB COMPANY
132 W. 31st St., New York

CAST RIBLESS RULES & BORDERS

Reduce the High Cost of Make-Ready

Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

*Dinse-Page electrotypes do not.
They lower the cost of production.*

Dinse, Page & Company

725 S. La Salle St., Chicago Tel. Harrison 7185

Dragon Flexible Glue

*for Sheridan—Perfect Binders
and Brush Work*

DRAGON FLEXIBLE GLUE STAYS FLEXIBLE

Padding Composition — Make-Ready
Paste — Mailer Gums and Pastes —
Paste Powder — Matrix Paste, Etc., Etc.

Let Us Send You Samples

The General Adhesive Mfg. Co., Inc.

474-478 Greenwich Street, New York

The Robert Dick Mailer

**Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY**

Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.
Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.
Manufactured in inch and half inch sizes
from two to five inches.

For further information, address

**Rev. Robert Dick Estate, 139 W. Tupper St.
Buffalo, New York**



Standard Typesetting Co.

Chicago's Composing Room

LINOTYPE MONOTYPE COMPOSITION and MAKEUP

*All kinds of Composing Room Material
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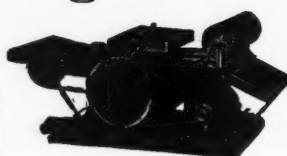
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The Typo-Emboss is Our Improved Process Embossing Machine.
With double heater will take any size of stock up to 12 inches wide.

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A New Service For All Saw Users

When the Saw Blade or the Trimmer Knives on your saw become dull, send them to us, and we will sharpen them—correctly.

Our improved method of sharpening makes the saw blade perfectly round and all teeth uniform. This insures much easier and better work, as each tooth cuts the same—you thereby obtain a smoother and more even cut.

We have recently enlarged our sharpening and grinding department, and we can give the usual prompt and unexcelled Laclede service to all users of composing room saws—any make. We assure you that our work and service will satisfy.

OUR PRICES—Plus Postage

Sharpening Saws, 4" to 6" saw blade . \$0.75
Sharpening Saws, 6½" to 9" saw blade, \$1.00
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saw blade \$1.15
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saw blade \$1.50
Sharpening Trimmer Knives per set of 3, \$0.25

Laclede Mfg. Company
Builders of the Laclede Saw-Trimmer
119-121 N. FIRST STREET ST. LOUIS, MO.

TYPE

Our type is cast on specially built Type Foundry casting machines, and is not to be confused with sorts caster products

All our products are excellent combinations of long years of experience in the Type Foundry game and the use of best materials.

Our sizes range from six to seventy-two point. Write for booklet showing some of our choice, modern, printing types.

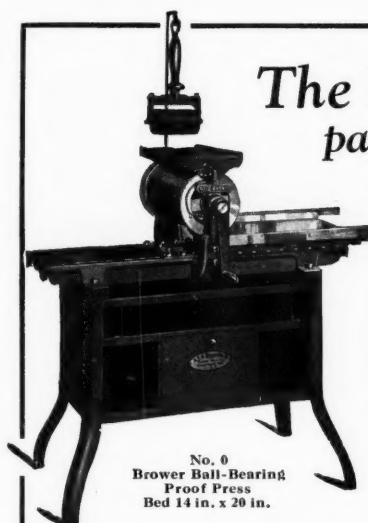
LACLEDE TYPE FOUNDRY

Foundry At
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TYPE

SET IN CASLON ANTIQUE



No. 0
Brower Ball-Bearing
Proof Press
Bed 14 in. x 20 in.

The Brower pays its way

Its convenience and ease of operation save time and energy. Its clean proofs show up errors and bad letters distinctly. The removable ink plate is conveniently located on top of the cylinder, and the rod bracket makes it easy to hang up the brayer after using. Note the convenient shelf for proofing paper and the compartment for ink, rags, etc.

"B.B.B." Proof Press (Brower Ball-Bearing)

The No. 0 Brower, shown above, will handle 90 per cent of the proofs in the average plant. It takes galleys up to 14 x 20 inches.

A. T. H. BROWER COMPANY
233 West Schiller Street, Chicago, Ill.

For Sale by the AMERICAN TYPE FOUNDERS COMPANY
For Sale by BARNHART BROS. & SPINDLER

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Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market.

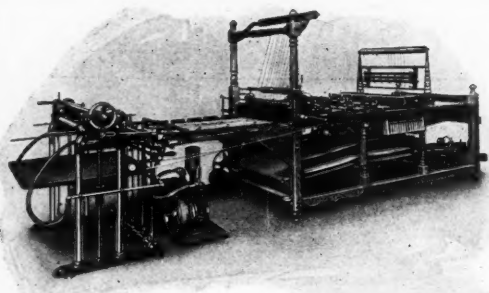
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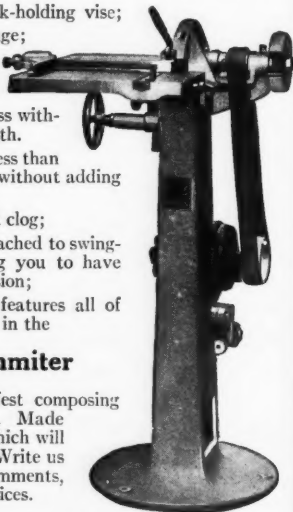
ESTABLISHED 1844

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Merely to say *the best* does not mean anything, but compare these features with any other saw on the market and you will buy a Trimmer:

- A powerful, quick work-holding vise;
- An instant set end gauge;
- A miter gauge permitting of mitering a border from 2 to 24 points in thickness without reducing its length.
- A saw that will cut to less than one pica in length without adding any attachments;
- A column that will not clog;
- Motor off floor and attached to swinging bracket enabling you to have the belt at even tension;
- and other distinctive features all of which are contained in the



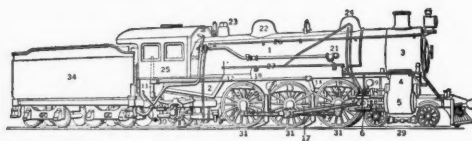
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the fastest, best and safest composing room saw on the market. Made in three sizes—one of which will suit your requirements. Write us for "Proof" of users' comments, specification sheet and prices.

C. & G. MFG. CO.

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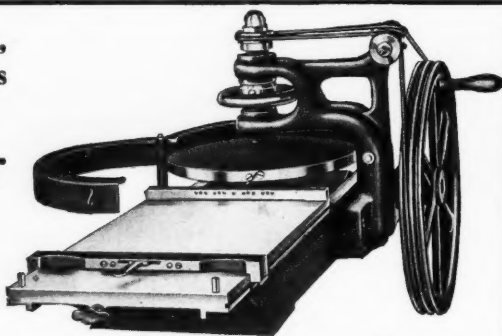
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It smooths out all irregularities in plates so that they will print evenly without being built up with overlays.

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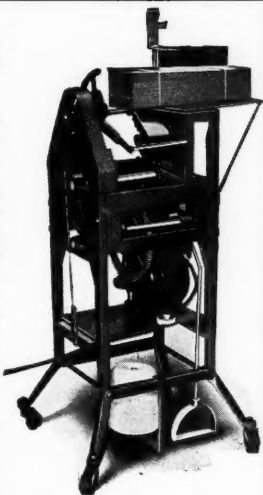
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Syracuse, N. Y., U. S. A.

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One operator and a BUNN Package-Tying Machine will tie more packages than three efficient girls. Less twine will be used and every package tied securely with a non-slip knot. Large orders of tickets, cards, pamphlets or anything to be tied in small packages are quickly and easily handled. Also models can be furnished for all special purposes, including bulky packages.

Anyone can learn to operate the BUNN in a few minutes. It can be easily moved and takes power from any lighting socket.



The BUNN Package Tying Machine

Saves Time, Labor and Twine

A ten-day trial at your plant will convince you of the efficiency and economy of the BUNN. You can test it without charge and without putting yourself under any obligation. Write for particulars and state nature and dimensions of packages.

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for less money than we charge, but you can not obtain greater value than we give regardless of what you pay. For this reason our **Process Inks** have been recognized as the standard of quality for more than a quarter of a century.



CHARLES HELLMUTH

Incorporated

New York

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SATISFACTION

ESTABLISHED 1875

The proof lies
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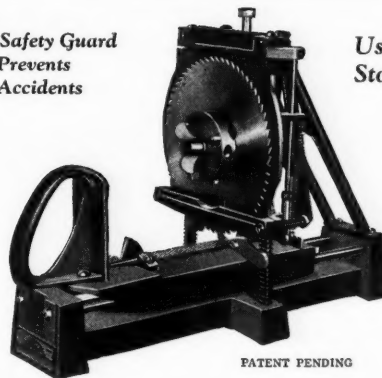
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A half century of steady growth has given this house a National reputation for designing and the making of perfect printing plates.

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The Safety Guard
Prevents
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Sharpen your Trimmer Saws with
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Sheets, 6 x 9 inches \$1.25 a dozen, postpaid

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ADVERTISING HANDBOOK

413 PAGES
148 ILLUSTRATIONS

Contents--How to write advertisements. Type. Layouts. Engravings. Electro-types. Follow-up. Sales Letters. Trade-mark Law, etc., Money back if desired.
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First, Last and All the Time

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We cater to the Printing
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**Pencil and Pen
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Also all Supplies for Printing
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MANUFACTURERS FOR THE TRADE ONLY

WOODTYPE

THE BEST
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Expert Makers:

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will bring in so large
per cent of profit and
that is so easily learned
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STAMPS. Any
printer can double his
income by buying one
of our Outfits, as he
already has the Type,
which can be used with-
out injury in making
STAMPS. Write to
us for catalogue and
full particulars, and
earn money easily.

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on the subject, and I shall in-
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books on Advertising. It is well
written and artistically gotten
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Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.
Price \$2.35 postpaid.

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632 Sherman Street, Chicago

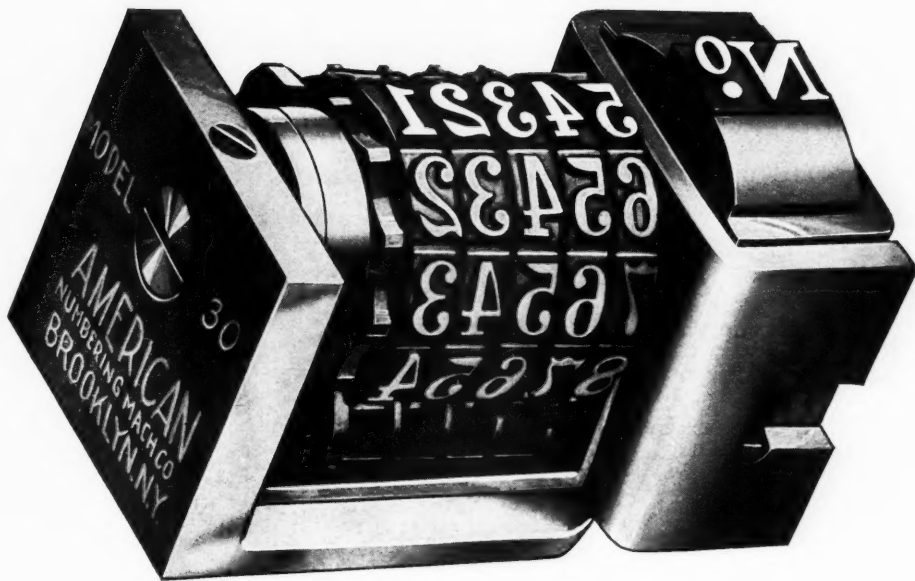
Overlay Knives

Tested for Quality
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Have keen edge and of much flexibi-
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The blade runs the entire length of
handle, and is of uniform temper
throughout. As knife wears covering
can be cut away as required.

PRICE 60¢ POSTPAID

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Model 30—5 Wheels - - - - \$16.00
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AMERICAN NUMBERING MACHINE CO.
220-230 Shepherd Ave., Brooklyn, N. Y.

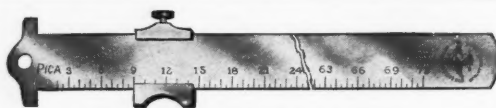
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"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
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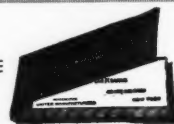
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A practical tool for testing pages of linotype composition to insure both sides being the same length. The slightest variation is immediately detected and the trimmer knives can be adjusted accordingly.

Send for circular describing the Page Caliper, the New Eagle Composing Stick and other time-saving devices.

Sold by Typefounders and Supply Houses.

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Wiggins Cards bring orders for high-grade printing and they sell on sight. Write today for samples and prices.

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Peerless CARDS
Book Form

THE JOHN B. WIGGINS CO.

Engravers, Plate Printers, Die Embossers
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Noe-Egal

The National Cleaner and Type Wash

Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers

Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio

"Some Good Stuff"
FREE! **TO**
JOB PRINTERS

who know that local business can be easily and substantially increased by printing and distributing the right sort of advertising, our folder—*Some Good Stuff*—will be interesting. No mere theories, but sensible ideas and the facts by a printer-publicity man with many years' actual experience. Just put your letterhead in an envelope now and address it to

"PRINTER-PUBLICITY"
729 Third Street
Des Moines
Iowa

Some Good Stuff
From
"PRINTERS' PUBLICITY
HEADQUARTERS"

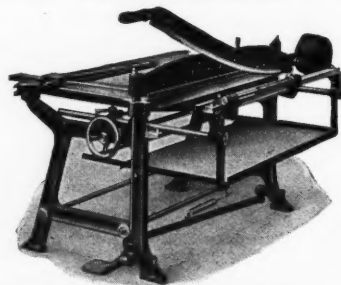
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FOR ALL PURPOSES

Specially designed and constructed to meet every production requirement of pressroom, bindery and envelope plant.

THE
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SPECIAL MACHINERY
DON W COY
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1227 E. 75TH STREET CHICAGO

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Fine Shears. All Sizes. Immediate Delivery
HOFFMANN TYPE AND ENGRAVING CO.
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FULL LINE BOOKBINDERS' MACHINERY IN STOCK. LARGE STOCK BRASS TYPE

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Morgan Expansion Roller Trucks are now saving ink and wear-and-tear on thousands of job presses. We will gladly furnish you names of satisfied users in your vicinity. Eliminate the drag and get a clear impression with less ink.

Save 50% on Rollers

Write for information.

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Contracted

JAMES WHITE PAPER CO.



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We carry in stock 234 items of BOOK and 1488 items of COVER Papers, and back them with good service.

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Paper Service *that Excels*

☞ Service to paper consumers, to be effective in the long run, must be *complete*. Paper standardization, as sponsored by makers and users of mill brands, was a long step ahead — yet it was not an end, but a beginning.

☞ It implied further obligations. The buyer of standardized paper must have information at hand about the uses to which each grade of paper may best be put, so that he can without delay or difficulty secure just the quality suited to his especial need. He must be shown exactly how to obtain the greatest satisfaction in paper value for the least expenditure of money.

☞ The American Writing Paper Company now offers this extended and completed service—a service never before offered to the paper-buying public. Only an institution manufacturing and distributing every kind and grade of paper on a gigantic scale could even consider it.

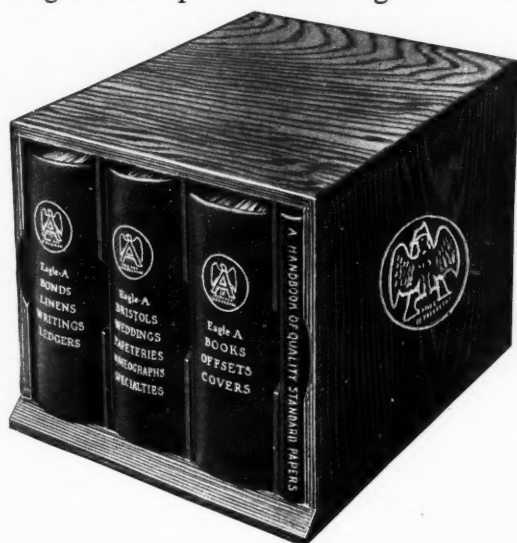
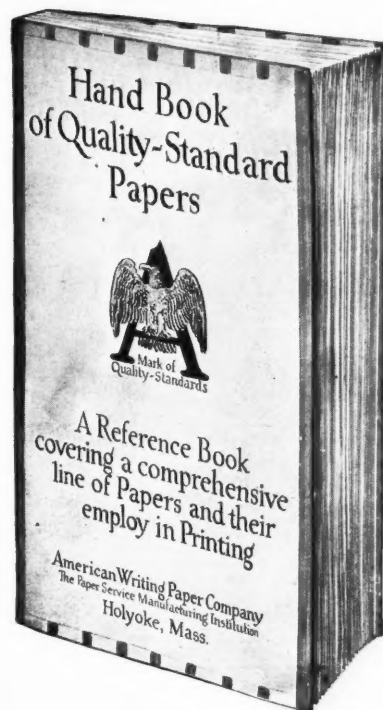
☞ The Eagle-A Sample Cabinet contains in convenient form definitely graded samples of every kind, color, weight, and texture of paper needed for any business purpose.

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☞ The purpose of the Eagle-A Sample Cabinet is to show paper buyers how quality-standard mill brand papers may be selected each for its right use, and to the buyer's greatest advantage.

☞ The convenience and dependability of the Eagle-A Sample Cabinet will win you in the end, because it directly and efficiently helps you to win customers. Once placed on your desk and used, it will prove almost indispensable. Mail this coupon to the



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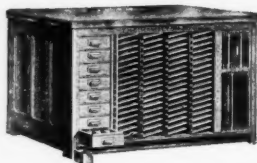
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HAMILTON
Standard or Special

Imposing Frames, Cabinets,
Iron Surfaces, Galleys, etc.,
selected from stock units.

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All makes plate bases and hooks

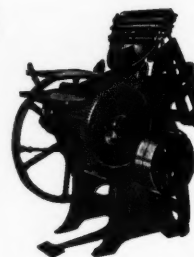
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Proof Presses, Saws and Specialties

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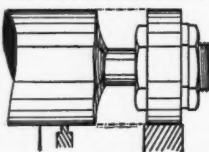
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ILLINOIS



Chandler & Price
Presses

WARNER Expansion Roller Trucks

For C. & P. Gordon Jobbers



Save their cost in ink, have an ex-
pansion of $\frac{1}{4}$ inch. The tires have
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tires guaranteed for six months,
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Trucks will not slip on press tracks,
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impossible to cut rollers on any rule form
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set of these trucks on thirty days' trial.

Crescent Calendar Company—Distinctive Printing
Wyoming, Iowa

W. H. SLOAN COMPANY, Toledo, Ohio:

Gentlemen,—We have been using your Warner Expansion Roller Trucks for
the past three months and consider them one of the best small investments
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(Signed) E. R. Marshall, Manager. CRESCENT CALENDAR CO.

Manufactured and for sale by

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Again, we issue our exceptionally fine line
of steel die engraved Christmas and New
Year greeting cards for both personal and
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Manufacturers of Fine Engraved Greeting Cards

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No. 308—Cottrell magazine web rotary press, delivering
two 325 or four 168, $8\frac{1}{4}$ x $11\frac{1}{2}$, trimming to 8 x 11, or
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extra color on one side of the web; with motor and full
electrical control, gas ink dryers, and electric dissipator.

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Great press for runs long enough to warrant making plates.

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—trims to $8\frac{5}{8}$ x 12 inches—released for shipment Oc-
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No. 384—Chambers out-slip-sheeting machine with
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color on one side of the web—with motors and electrical
control—very useful machine.

No. 357—Hoe magazine rotary press, delivering signatures
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mechanism for feeding in one or two covers and one or
two inserts—full binding capacity 72 pages—wire stitching
the product if desired.

These are only a few of the machines we have to offer. Full
particulars on request. If none of these machines meet your
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can supply equipment to save you money on long runs.

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Never Found Empty-Handed In Your Envelope Emergencies



585 Stocked Items

TURN to Western States for unusual
envelope needs in a hurry—as well as
staples at the right price. We don't re-
fuse to stock the seldom-called-for items
because there's little profit in them for
us. We don't curry your favor to get a
big order and invite you to look elsewhere
for small lots and unusual kinds. No, Sir!
Western States stands for SERVICE—every day
in the week and every week in the year.

**Strictly
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Service.**

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usually carries but 200. Whatever
your immediate envelope require-
ments may be—call on us for quick
action and right prices on any size,
shape, quality or quantity.

Write for new time-saving price list.



HERCULES



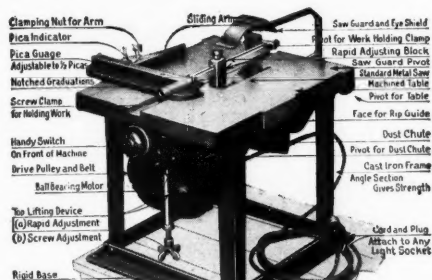
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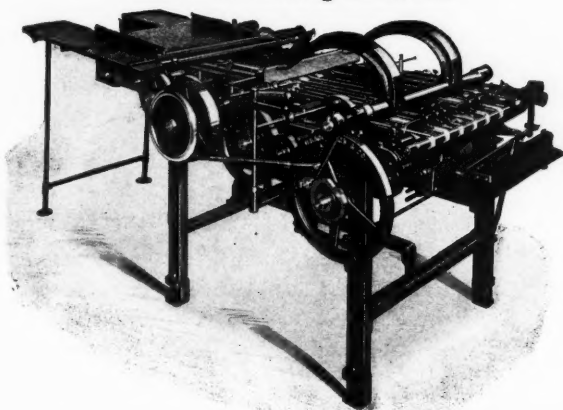
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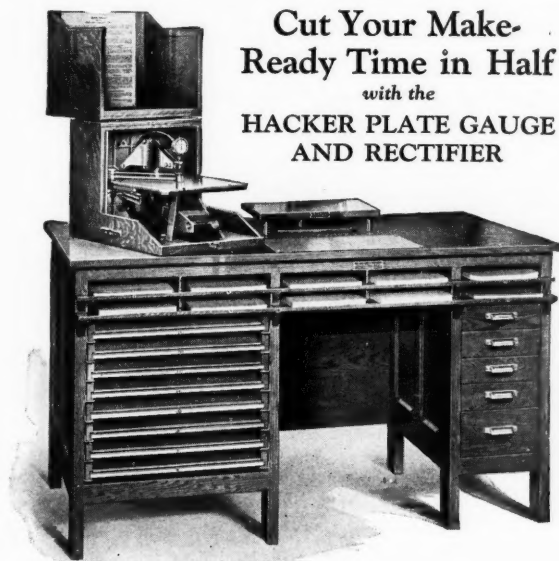
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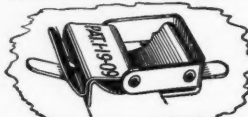
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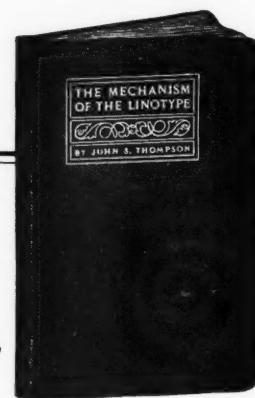
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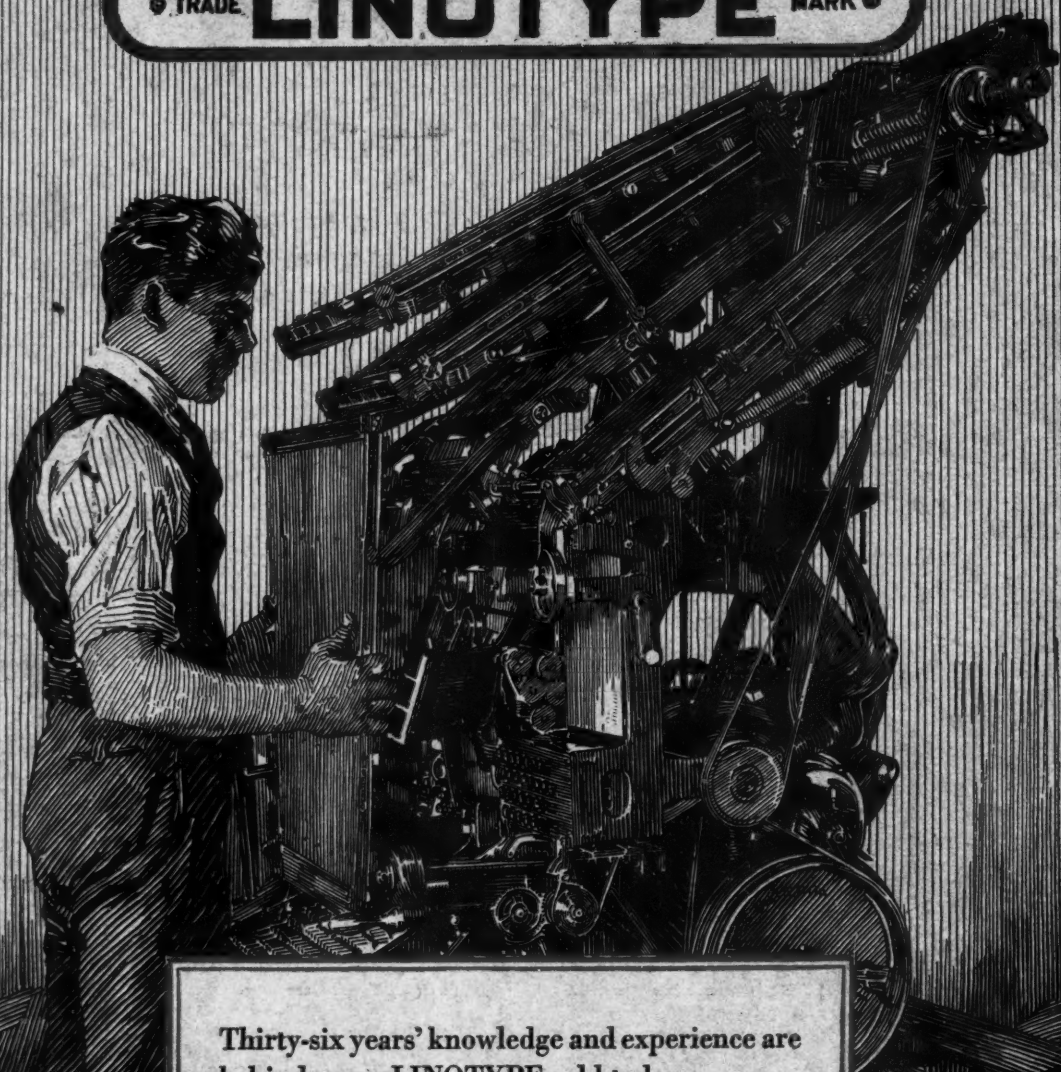
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